A. 620 w.

THE

Psalm-Singer's Necessary Companion:

BEING,

A COLLECTION

OF MOST

Single and Double *Psalm-Tunes* now in USE,

WITH

Full *Directions* how to *Sing* them;

WITH THE

BASSUS, COUNTERS, TREBLES and MEDIUS's.

Composed by able Masters.

First Collected for Private Use, and now Printed for Publick Good.

The Second Edition.

LONDON,
Printed by *J. Heptinstall*, for *Henry Rhodes* at the *Star* near *Bride-Lane* in *Fleetstreet*, 1700.

Sold by Hen: Rhodes

F. H. van. Hove. Sculp:

A. 620. w.

THE

Psalm-Singer's Necessary Companion:

BEING,

A COLLECTION

OF MOST

Single and Double *Psalm-Tunes* now in USE,

WITH

Full *Directions* how to *Sing* them;

WITH THE

BASSUS, COUNTERS, TREBLES and MEDIUS's.

Composed by able Masters.

First Collected for Private Use, and now Printed for Publick Good.

The Second Edition.

LONDON,
Printed by *J. Heptinstall*, for *Henry Rhodes* at the *Star* near *Bride-Lane* in *Fleetstreet*, 1700.

TO THE
READER.

READER, it is now near Three Months ſince a Book of this nature was propos'd to be Collected and Printed, for the good of the many young Perſons, in and about theſe parts of the County of Lancaſter, *whoſe Purſes are not able to purchaſe the Books now extant; that is, not ſo many Books as are neceſſary, before any can be furniſhed both with Directions how to Sing, and Tunes proper for the Singing of the whole Book of* Pſalms; *few or none but the poorer ſort having yet eſpouſed that Heavenly Employment: And now ſince it is agreed, what Methods in Singing (and what Tunes, and in what Parts, for ſinging the* Pſalms) *ſhould be obſerved, they are here ſent abroad, craving thy favourable Acceptance, being ſuited to the Purſe, Pocket, and Capacity of the Meaneſt; and yet no way abridging or excluding any conſiderable Rules or Tunes in any Book that is expoſed to ſale in theſe parts.*

How you have a mind to ſing the Pſalms

is left to your own Will, whether with or without Reading every Line of the Pſalm, *before it be ſung, which is uſual in ſome places; but in other places, if you ſhould read the* Pſalm, *they tell you, it takes off the pleaſure of Singing; and indeed, were it not uſed, it would make Perſons more diligent in getting* Pſalms *by Heart, which you will ſay is hard to be done; but may it not truly be ſaid, that many perſons Minds are fuller of Vanity and Ribaldry than the whole Book of* Pſalms *would make them; and I hope none will think it ſo hard, but that they will have them by Heart ſo as to ſing them with now and then looking on their* Bibles, *and they that have not* Bibles, *or that cannot read, if they would but take a little pains to read in other* Bibles, *or to get ſome read the* Pſalms *to them, I am confident they might have them ſo as to ſing them in a Congregation with others without reading (though not by themſelves) for there the hearing of one that hath his* Bible (*or can ſay them perfectly without*) *name the firſt word of a Line, all the remaining part of it will come freſh into his Mind. The Advantage hereof is, that he that can ſay or ſing the* Pſalm *without reading, by having it by Heart, hath the precedent and ſubſequent matter in his Mind, and ſo muſt needs be more inwardly influenced (if any at all) than he that knows no more of the Subject of a*

Pſalm

Pſalm *than what is contain'd in one particular Line or two read at a time. So that if any would ſing with Pleaſure and Profit, let him ſing the* Pſalms *without Book.*

And I think all perſons will grant it, that if a quarter of the time that is ſpent by Young Perſons, nay, and by Old Perſons too in meeting together, and diſcourſing of one vain Subject after another, were ſpent in Pſalm-Singing, *it would not only make them perfect in it, but prevent a great deal of Evil. Read what the Apoſtle ſaith in the 5th Chapter of the Epiſtle to the* Epheſians *and the 4th Verſe, and in the 4th Chapter and the 29th Verſe; there he ſeems to make it a Chriſtians Duty; and certainly it is a very great refreſher to all ſincere Servants of Chriſt; and if it were more practiz'd, would no doubt, ingage ſome to a Holy Life, that they may have entrance at laſt into that place where this Service is their only Employment.*

Thoſe Congregations that do uſe to ſing without reading, takes them great time in ſinging, eſpecially betwixt every two Lines, or at every Line end, that their Voices may recover a little ſtrength, and they always ſing with as ſoft a ſmooth Voice as ever they can, for in ſinging of Parts a Man's Voice muſt be guided with ſuch a ſoft Tone as to reſolve it ſelf to the true ſound it ought to give to the other Parts below and above it.

To the Reader.

If any ſhall reap benefit by what is herein directed, let God have the praiſe, for this was collected for the uſe of a Particular Congregation, and is now at the Inſtance of ſome, given to a Stationer, *who has been at the Charge of Printing it.*

Take Mr. Ravenſcroft's *Advice in ſinging of the* Pſalms *in the following method.*

Let Pſalms *of Tribulation be ſung with a low Voice and long Meaſure.*

Pſalms *of Thankſgiving be ſung with an indifferent Voice and Meaſure.*

Pſalms *of Rejoycing be ſung with a loud Voice and ſhort jocund Meaſure.*

And he hath divided the Pſalms *in manner following;*

Pſalms *of Tribulation*, 9, 32, 38, 51, 102, 130, 143, &c.

Thankſgiving, 18, 23, 27, 30, 31, 46, 48, 66, 81, 104, 105, 111, 118, 122, 124, 126, 138, 144, 145, 146, &c.

Rejoycing, 33, 34, 47, 84, 95, 96, 98, 99, 108, 113, 117, 135, 136, 145, 147, 148, 150.

I bid you farewell.

Standiſh, the 25th
Day of *March*, 1699.

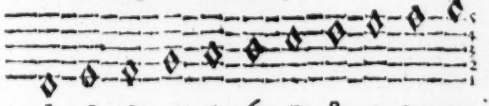
THE

THE

Pſalm-Singer's

Neceſſary Companion.

WHoſoever would underſtand the Art of true Singing, muſt in the firſt place, be a little inſtructed in the Meaning and Signification of the ſeveral Marks and Characters made uſe of in Songs; ſome of which expreſs the length of time that your Voice is to ſound, as this (𝅝) called a *Semibreve* or *whole Time*, which being doubled is *two Times*, or a *Breve*, and thus marked, (𝅜) alſo the *whole Time*, or *Semibreve*, is ſubdivided, and contains two *Minims* thus marked, 𝅗𝅥 or thus, 𝅗𝅥 there are many other Subdiviſions, but of them in their proper place. There are other marks that ſhew the height and lowneſs that your Voice is to ſound, and upon five Lines thus () marked, Eleven degrees of the Voice is expreſs'd thus;



The

The firſt Degree of the Voice is under the firſt Line, and is the biggeſt or moſt full ſound.

The ſecond Degree of the Voice is upon the loweſt Line.

The Third is between the firſt and ſecond lines.

The Fourth upon the ſecond line.

The Fifth is between the ſecond and third lines.

The Sixth is upon the third line.

The Seventh is between the third or middle line and the fourth line.

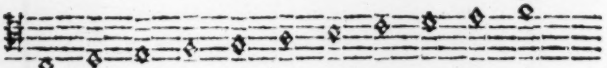
The Eighth is upon the fourth line.

The Ninth is between the fourth and fifth lines.

The Tenth upon the fifth or higheſt line.

The Eleventh Degree of the Voice is above the uppermoſt line.

And theſe Eleven Degrees of the Voice by the *Gamut* or *Scale of Muſick*, have every one of them a Name, which is very neceſſary to be known by every one that would ſing with any pleaſure to himſelf or any hearer; nay, it is ſcarce poſſible to ſing with any eaſe, except he underſtand how to name his Notes, how to call his Degrees of his Voice as he riſes and falls them: The Names are theſe;



fa ſol la fa ſol la mi *fa ſol la fa.*

Now the underſtanding of the *Gamut* or *Scale of Muſick* being the only way to the underſtanding theſe names of the Notes, it is your only way to get that by Heart, that you can ſay it without Book forwards and backwards; that is, upwards and downwards, beginning at *cc fa ut* unto *aa la mi re*, and backwards from *aa la mi re* to *cc fa ut*.

On the following Page is the *Gamut* or *Scale of Muſick*.

The

The GAM-UT or Scale of MUSICK.

-AA-	*la mi re*	*la*	*la*	mi	
GG	*ſol re ut*	*ſol*	*ſol*	*la*	
-FF-	*fa ut*	*fa*	*fa*	*ſol*	
E	*la*	*la*	mi	b *fa*	
-D-	*la ſol*	*ſol*	*la*	*la*	
C	*ſol fa*	*fa*	*ſol*	*ſol*	
-B-	*fa* ✻ *mi*	mi	-b- *fa*	-b- *fa*	
A	*la mi re*	*la*	*la*	mi	
-G-	*ſol re ut*	*ſol*	*ſol*	*la*	Cliff
F	*fa ut*	*fa*	*fa*	*ſol*	3
-E-	*la mi*	*la*	mi	*fa*	
D	*la ſol re*	*ſol*	*la*	*la*	
-C-	*ſol fa ut*	*fa*	*ſol*	*ſol*	Cliff
B	*fa* ✻ *mi*	mi	b *fa*	b *fa*	2
-A-	*la mi re*	*la*	*la*	mi	
G	*ſol re ut*	*ſol*	*ſol*	*la*	
-F-	*fa ut*	*fa*	*fa*	*ſol*	Cliff
E	*la mi*	*la*	mi	*fa*	1
-D-	*ſol re*	*ſol*	*la*	*la*	
C	*fa ut*	*fa*	*ſol*	*ſol*	
-B-	*mi*	mi	-b- *fa*	-b- *fa*	
A	*re*	*la*	*la*	mi	
-G-	*Gamut*	*ſol*	*ſol*	*la*	
FF	*fa ut*	*fa*	*fa*	*ſol*	
-EE-	*la mi*	*la*	mi	*fa*	
DD	*ſol re*	*ſol*	*la*	*la*	
CC-	*fa ut*	*fa*	*ſol*	*ſol*	
		B dur.	*B nat.*	*B moll.*	
1	2	3	4	5	6

In

In the *Gamut* you obſerve 6 Columns as figured. In the firſt Column is 7 Letters, *G A B C D E F* three times repeated aſcending, beginning at *G* Γ*amut*, *G* being the firſt, agreeing with the third Letter in the Greek Alphabet called *Gamma*, and is made thus Γ in Greek, in Engliſh thus, *G*.

Theſe 7 Letters are called *Cliffs* or more properly *Cleaves*, from *Clavis* a Key or Guide, to underſtand the Notes, and being 3 times repeated aſcending, do ſhew the Parts of Muſick, the *Baſs* or loweſt part, the *Mean* or Middle Part, the *Treble* or Higheſt Part; and theſe 3 Parts are comprehended between *G* Γ*amut* and *E la*; but ſeeing there be ſome Notes in Vocal and many Notes in Inſtrumental Muſick, that doth exceed theſe, they are here in this *Gamut* expreſſed in double Letters in the firſt Column, and though in the *Gamut* without theſe double Letters there be 21 Sounds or Degrees of the Voice expreſs'd, yet if your Voice or Inſtrument can reach, you may aſcend higher than *E la* and deſcend lower than *Gamut*; for the Compaſs of Muſick is not confin'd, and thoſe Notes that do aſcend above *E la* or deſcend below *Gamut* are the ſame, only Eights or Diapaſons to thoſe above them or below them; as for example, *A A la mi re* is an Eight or Diapaſon to *A la mi re* below *CC fa ut*, the loweſt Note in the *Gamut* is an Eight below *CC fa ut* above it; and ſo of all the reſt, as well the ſingle as the double Letters; *G* Γ*amut* is an Eight or Diapaſon to *G ſol re ut*, *A re* is an Eight to *A la mi re*, *B mi* is an Eight to *B fa* ✻ *mi*; and ſo of the reſt.

The Second Column contains the names of the Sounds or Degrees of the Voice as formerly, and now uſed; and alſo ſerves to diſtinguiſh the places of the Letters in the firſt Column, as *A* in the loweſt part is called *A re*, in the middle or upper parts *A la mi re*, and ſo of the reſt; and theſe 2 Columns are to be got by Heart as if they were one intire Column, ſaying, *Gamut*, *A re*, *B mi*, &c.

The

The Third Column is marked *b dur.* for *b duralis* its proper name, and contains the names of the Sounds or Degrees of the Voice in any Tune or Leſſon that hath no flat or little b thus (b) marked, and ſet in the place of *B.*

The Fourth Column marked *B nat.* for *B naturalis* its proper name, contains the names of the Sounds or Degrees of the Voice in any Song or Leſſon that hath a *B fa* or *B flat* thus marked (b), and ſet at the beginning of a Song or Leſſon in the place of *B.*

The Fifth Column marked *B moll.* for *B molliaris* its proper name, contains the names of the Sounds or Degrees of the Voice in any Tune or Leſſon that hath 2 *B fa's* placed at the beginning of a Tune or Leſſon, the one in the place of *B* and the other in the place of *E*, and if you look up that Column you will always find a *B fa* upon that Line or in that Space where *E* and *B* are in the firſt Column; as you may find by reading up the firſt Column till you come to *B*; and whether it be on a Line or in a Space, caſt your Eye upon the ſame Line or Space in this fifth Column, and there you have a *B fa*, and ſo likewiſe of *E.*

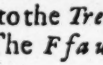
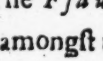
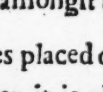
In the Sixth and laſt Column are the 3 uſual ſigned Cliffs; but before theſe Cliffs be particularly explained, you are to know, that the *Gamut* or *Scale of Muſick* is drawn upon fourteen Rules and their Spaces, and comprehends all Notes or Sounds commonly made uſe of; but when any Song or Leſſon, or when any Tune comes to be pricked out by it ſelf, 5 of theſe Lines only are made uſe of; and that it might be known which 5 of thoſe fourteen Rules or Lines (upon which the *Gamut* is drawn) it was, that any Song or Leſſon was pricked upon, the three uſual ſigned Cliffs was invented, and are now made uſe of (ſome of them being always ſet at the beginning of every Song or Leſſon) for that purpoſe.

The

The firſt of theſe is called the *F fa ut*, and is proper to the *Baſs* or loweſt part of Muſick.

The ſecond is called the *C ſol fa ut* Cliff, and is proper to the *Mean* or middle part of Muſick.

The third is called the *G ſol re ut* Cliff, and is proper to the *Treble* or higheſt part of Muſick.

The *F fa ut* Cliff is thus marked upon a Line , and amongſt the 5 Lines thus,  and it is ſometimes placed on the 3d Line thus,  and whereſoever it is placed, it ſignifies, that the Line upon which it is placed is that Line in the *Gamut* called *F fa ut*, and which is drawn out into the 6th Column of the *Gamut*, and marked with this mark at number 1; ſo that when you ſee 5 Lines ſigned with this *F fa ut* Cliff thus, you muſt conceive them to be five Lines of the *Gamut* beginning at *G Gamut* and ending at *A la mi re* above it; and that theſe 5 Lines thus marked, with the Spaces betwixt them have the ſame Names and Sounds that thoſe fore-mentioned 5 Lines of the *Gamut* and their Spaces have; as for example, the firſt of theſe 5 Lines thus  marked, is called *G Gamut*, the Space between the firſt and the ſecond Line is called *A re*, the ſecond Line is called *B mi*, the Space between the ſecond and third line is called *C fa ut*, &c. as will plainly appear, the following Examples for a further Explanation of the *Gamut* being obſerved.

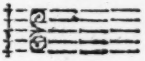
The Second is the *C ſol fa ut* Cliff, and is thus marked, upon a Line it appears thus or thus, and upon the five Lines 1 *ſt.* and this is its

uſual

uſual place, but ſometimes you will find this *C ſol fa ut* Cliff placed upon the middle line thus, 2*d.* ſometimes on the loweſt but one of the 5 Lines thus, 3*d.* ſometimes, though very ſeldom, you have it upon the loweſt of the five Lines thus, 4*th.*

Whereſoever it is you are to know that that Line upon which it is placed is the Line in the *Gamut* drawn out into the ſixth Column at Number Two, and ſigned with this Cliff, and that all the five Lines in any of the foregoing Examples, whether above the line ſigned with the *C ſol fa ut* Cliff or below it, are the Lines contained in the middle of the *Gamut*, and theſe four foregoing Examples takes in 17 Sounds or Degrees of the Voice, comprehending all the *Gamut* from *C fa ut* to *E la*, as you will find by beginning at the firſt Example and calling the Fourth Line upon which the Cliff is placed *C ſol fa ut*, and ſo reckon the *Gamut* backwards, applying to every Degree of the Voice downwards its name, till you come to the loweſt, which you will find to be *C fa ut*, then begin at *C fa ut* and reckon your *Gamut* upwards till you come at the higheſt Degree of the Voice expreſſed or demonſtrated (according to the *Gamut* Rules) upon the five Lines in the 4th and laſt Example, and you will find it to be *E la*, the next Note in the *Gamut* to *F fa ut*; or when in the firſt Example you have reckoned from *C fa ut* to the 4th Line on which the Cliff ſtands, go to the laſt Example, and begin there at the loweſt Line upon which the Cliff ſtands, and from that reckon to the top and it is the ſame.

The

The Third is the *G ſol re ut* Cliff thus marked, (𝄡) upon a Line it appears thus, and amongſt the Lines thus, 

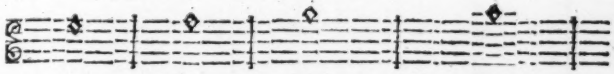
It is uſually placed, as in this Example, upon the ſecond Line, and ſhews, that the Line ſigned with this mark is that Line in the *Gamut* drawn out into the 6th Column of the *Gamut* at Number 3, and ſigned with this (𝄡) *G ſol re ut* Cliff, and that all the Lines and Spaces above or below it in any five Lines thus ſigned with it are the ſame Lines and Spaces, and contains the ſame Sounds that are expreſſed in the *Gamut* from *D la ſol re* to *GG ſol re ut.*

But leſt any thing ſhould be wanting, here followeth a few Examples, ſhewing you the Names of all the Rules and Spaces ſigned with any of the three Cliffs.

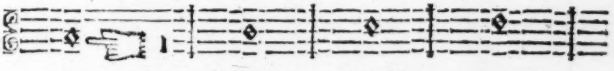
The *Gamut* is drawn upon 14 Lines and their Spaces, and comprehends all Notes or Sounds uſual in any of the three Parts of Muſick; yet when any Tune or Leſſon is prick'd out in any of thoſe three Parts by it ſelf, five Lines is ſufficient to contain the compaſs of Notes thereto belonging; and if there be any Notes in any part that extend higher than the compaſs of Sounds expreſſed upon 5 Lines they are placed with a Daſh or two of the Pen thus, if lower, then thus, as occaſion ſhall require.

He

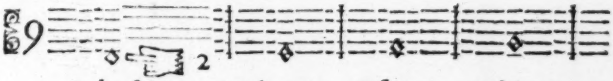
He that would underſtand what he ſings, muſt ſtudy to be perfect in the knowledge of the *Gamut*, and have it in Memory without Book, that ſo he may be able, at ſight, to Aſſign to every Rule and Space in any Tune or Leſſon their proper Names in the *Gamut*; and that he may be helped therein, the following Examples (for a further Explanation of the *Gamut*) are to be obſerved.



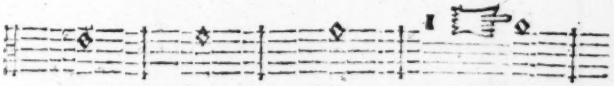
E la ff fa ut gg ſol re ut aa la mi re



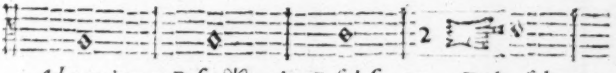
A la mi re B fa mi C ſol fa ut D la ſol



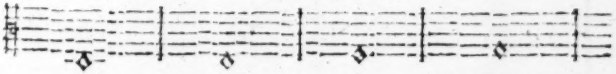
D la ſol re E la mi F fa ut G ſol re ut



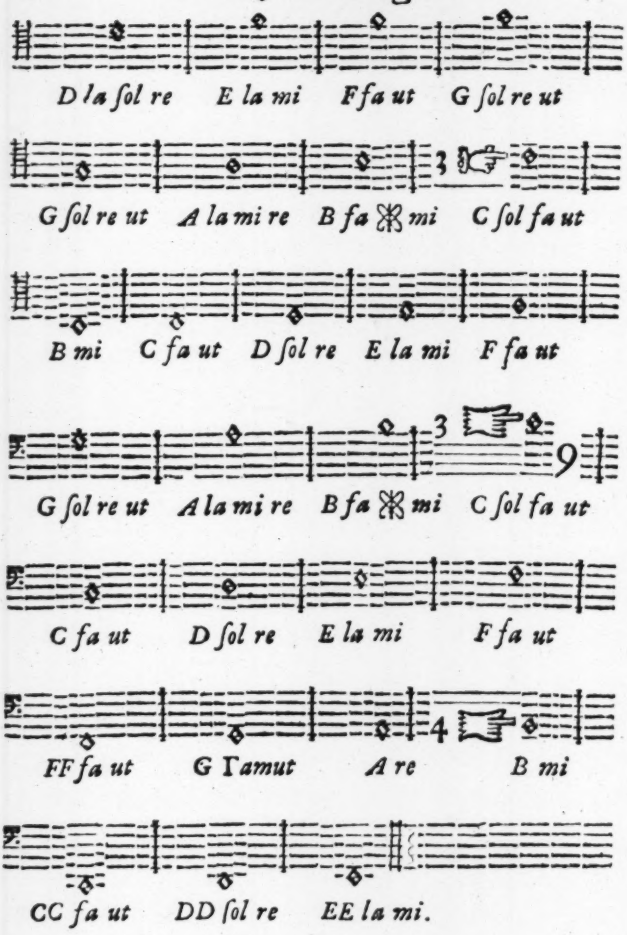
E la mi F fa ut G ſol re ut A la mi re



A la mi re B fa mi C ſol fa ut D la ſol re



D ſol re E la mi F fa ut G ſol re ut



By theſe foregoing Examples, you have the Names (according to the *Gamut*) of all Rules and Spaces in any Syſtem of Lines ſigned with *F fa ut* 𝄢, *C ſol fa ut* 𝄡, or *G ſol re ut* 𝄞 Cliffs; and by having theſe Examples perfect by Heart, you will be able

to

to know the place of any of the Seven Letters of the *Gamut* in either the *Baſs*, *Mean*, or *Treble* part of Muſick.

The two Hands diſtinguiſhed by the Number (1) ſhows how far the higheſt Note in the Lines and Spaces ſigned with this *C ſol fa ut* Cliff aſcends among the Lines and Spaces, ſigned with the *G ſol re ut* Cliff.

The two Hands diſtinguiſhed by the Number (2) ſhows how far the loweſt Note in the Lines and Spaces, ſigned with the *G ſol re ut* Cliff, deſcends into the Lines and Spaces ſigned with the *C ſol fa ut* Cliff; and that all the Notes in the *C ſol fa ut* Cliff, from the Hand, Number (2) to the Hand, Number (1) are one and the ſame in Degree and Sound with thoſe in the *G ſol re ut* Cliff, from the Hand, Number (2) to the Hand, Number (1).

The two Hands diſtinguiſhed by the Number (3) in the Lines ſigned with the *C ſol fa ut* Cliff, upon the 4th Line, and in thoſe ſigned with the *F fa ut* Cliff likewiſe, ſhews how high the Notes of the *F fa ut* Cliff aſcends into the Lines and Spaces, ſigned with the ordinary *C ſol fa ut* Cliff.

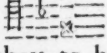
The two Hands diſtinguiſhed by the Number (4) ſhews how low the Notes of the ordinary *C ſol fa ut* Cliff deſcends into the Lines and Spaces ſigned with the *F fa ut* Cliff; and that all the Notes in the Lines and Spaces, ſigned with the *F fa ut* Cliff, from the Hand at Number (4) to the Hand at Number (3) are one and the ſame in Degree and Sound with thoſe in the ordinary *C ſol fa ut* Cliff, from the Hand at Number (4) to the Hand at Number (3).

The way to read the two firſt Columns of the *Gamut* in the foregoing Examples, both upwards and downwards, is to begin at *CC fa ut*, the Note at the Left-hand of the laſt Page, at the bottom, and read towards the Right-hand, till you come at the firſt

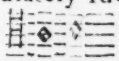
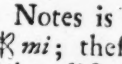
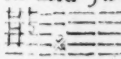
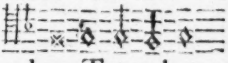
Hand, Number (3), where there is a large figure (9) upon the middle Line; at that Note ſtop, and then turn over to the foregoing Page, and over *D la ſol re*, the loweſt Note in the *Treble*, you have the Figure (9) ſtanding on the middle Line, at *D la ſol re*, begin and read to the top, and if you count, you will find it 27 Notes, according to the number of Notes in the *Gamut*; for that *D la ſol re* under the Figure (9) is the Note that (in your *Gamut*) is next above *C ſol fa ut*, which in the *F fa ut* Cliff is placed above the Number (9).

For your direction in naming your Notes, you muſt know there is a Fourth Cliff, called the *B Cliff*, and *mi* is uſed in all parts of Muſick for the flatting and ſharping Notes, being of two properties, *flat* and *ſharp*, and therefore called *B fa b mi*: The *B flat* is known upon Rule or Space in any part of Muſick by (b) this mark, and the *B mi* by this (♮) mark, or thus (♮); the *B fa* (b) or *b flat* being ſet before any Note in a Song or Leſſon, doth alter both the Name and Property of it, changing its Name into *fa*, and making its Sound half a Tone or Sound lower than it was before.

The *B mi* alters the Property of any Note before which it is placed, but not the Name; for it is uſually ſet before *fa* or *ſol*, therefore before whatſoever Note it is ſet, the Note keeps its Name, but this *B mi* (♮) raiſes its ſound higher than it was before.

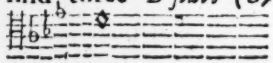
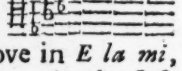
And as theſe two *B* Cliffs are placed any where in the middle of Songs or Leſſons, before Notes, for the flatting and ſharping them, as occaſion requires, for making the Muſick more harmonious; ſo alſo are they uſually placed at the beginning of a Song or Leſſon with the Cliff, thus,  and when they are thus placed, then are they to be obſerved throughout that Song or Leſſon, and all the Notes that are placed any where in that Rule or Space through-

throughout the whole Song or Leſſon are half a Tone or Sound different to what they would have been had there been no ſuch Flats or Sharps placed.

As for example, Suppoſe in your Song or Leſſon you ſhould find two Notes immediately ſucceeding each other, as in this Example,  One of theſe Notes is upon *A la mi re* and the other in *B fa mi*; theſe are a whole Sound or Tone of the Voice diſtant from each other, and are called, *la, mi*; but if there had been a *flat* in *B fa mi*, thus,  then had they been but half a Tone diſtant, their Names being here *la* and *fa*; and, ſuppoſe in a Syſtem of Lines thus,  marked with a flat in *B fa mi* and a ſharp on *F fa ut*, you ſhould meet with four Notes thus placed on the 5 Lines,  then would it be but half a Sound or Tone between the three Notes in *G ſol re ut* and that Note on *F fa ut*, whereas, if there had been no Sharp on *F fa ut*, nor any Sharp placed before that one Note on *F fa ut* (as is frequent) it had been a whole Tone or Sound between that on *F fa ut* and thoſe on *G ſol re ut*, yet theſe Notes do ſtill retain their Names, and are called, *Sol, ſol, fa, ſol*, as if there had been no *B ſharp* there placed.

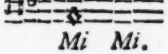
Firſt, Obſerve that *mi* is the Principal or Maſter-note, which leads you to know all the reſt, for having found out, upon which Line or Space in any Song or Leſſon that ſtands, the reſt follow in courſe. And this *mi* hath its being in four ſeveral places, but it is but in one of them at a time, and its proper place is *B mi*; when therefore you ſee any Song or Leſſon, firſt obſerve with which of the three uſual ſigned Cliffs the Song or Leſſon is ſigned with,

whether with the *G ſol re ut*, *C ſol fa ut*, or *F fa ut* Cliffs, and begin at that Line upon which the Cliff is placed, and aſſign to every Line or Space (in that Syſtem of Lines upon which your Song or Leſſon is prick'd) its proper Name (according to the *Gamut* Rules before at large given you) from the Cliff upwards, or from the Cliff downwards (or both) till you come to *B mi* or *B fa* ✠ *mi*, and upon that Line, or in that Space called *B mi* or *B fa* ✠ *mi*, is your *Mi* or Maſter-note, and all the Notes that in that Song or Leſſon are prick'd upon that Line, or in that Space, you are to call them *Mi*.

But if when you have from the Cliff upward or dowward (or both) aſſigned to the Lines and Spaces in your Song or Leſſon their proper Names according to the *Gamut* Rules, you find a *B flat* (b) upon the Line or Space called *B mi* or *B fa* ✠ *mi*, your *mi* or Maſter-note is thereby removed into its ſecond place, which is *E la*, or *E la mi*; but if a *B fa* or *B flat* (b) be there placed, then your *mi* or Maſter-note is thereby removed into its third place, which is *A re*, or *A la mi re*; and if a *B fa* or *B flat* (b) be there placed alſo, ſo that at the beginning of your Song or Leſſon you find three *B flats* (b) placed with the Cliff thus,  then is your *mi* or Maſter-note in *D la ſol* or *D la ſol re* (as by this Example appears) which is the Fourth and laſt place of your *mi* or Maſter-note. Let it not confound you, if you ſee a fourth *flat* or *B fa* (b) placed in *E la mi* below, thus,  for this is the ſame with the *flat* above in *E la mi*, and a *B fa* (b) in *E la mi* above, only as in the firſt Example, makes all the Notes in *E la mi* below, to be half a Tone or Sound lower, as well as if there had been a *B fa* placed there, as in the laſt Example;

Mi

ple; ſo that you may take it for the ſame *B fa* with that above, for all Eights are the ſame. And if there had been only the two firſt *flats* or *B fa's* in *B fa* ✻ *mi* and *A la mi re*, then had your *mi* or Maſter-note ſtood in *E la mi* above, and *E la mi* below, the place of the two latter *flats* or *B fa's*, for your *mi* or Maſter-note, is once, and but once, in Eight Notes; and if you find by beginning at the Cliff, and aſſigning to every Rule or Space their proper Names downward, that your *mi* or Maſter-note is in *E la mi* below, you may be ſure it is in *E la mi* above, thus,



Mi Mi.

In which ſoever of theſe four Letters, *B E A* and *D*, you find your *mi* or Maſter-note, you'l have it again in the ſame Letter quite throughout the *Gamut*, both aſcending and deſcending; as for example, in the third Column of the *Gamut* marked *B. Dur.* your firſt *mi* or Maſter-note, is on the ſame Line upon which *B* ſtands in the firſt Column of the *Gamut*, and on every Line, and in every Space throughout that Column that *B* ſtands in or upon in the firſt Column, and no where elſe. And if you have a Song or Leſſon prick'd in 4, 5, or 6 parts; and in ſome one of the Parts you find your *mi* or Maſter-note in *B*; regularly it is there throughout all the reſt of the Parts alſo; and ſo of the reſt.

When you can thus find your *mi* or Maſter-note, the reſt are eaſily known, for they follow in courſe after this Rule.

Thoſe above *mi* are *fa, ſol, la, fa, ſol, la*, and then you have your *mi* again; thoſe under *mi* are *la, ſol, fa, la, ſol, fa*, and then you have again your *mi*. For your better underſtanding hereof, obſerve this old Metre, whoſe Rules are true, plain and eaſie.

To attain the Skill of Muſick's Art,
Learn *Gamut* up and down by Heart;
Thereby to learn your Rules and Spaces,
Notes Names are known knowing their places.

No Man can ſing true at firſt ſight
Unleſs he names his Notes aright;
Which ſoon is learnt, if that your *Mi*,
You know its place where-e'er it be.

If that no *Flat* be found in *B*,
Then in that place ſtandeth your *Mi*. } 1

But if your *B* alone be *flat*,
Then *E* is *Mi* be ſure of that. } 2

If both be *flat*, your *B* and *E*,
Then *A* is *Mi*, here you may ſee. } 3

If all be *flat*, *E*, *A*, and *B*,
Then *Mi* alone doth ſtand in *D*. } 4

The firſt 3 Notes above your *Mi*,
Are *fa*, *ſol*, *la*, here you may ſee;
The next 3 under *Mi* that fall,
Them *la*, *ſol*, *fa*, you ought to call.
If you'l ſing true without all blame,
You call all Eights by the ſame name.

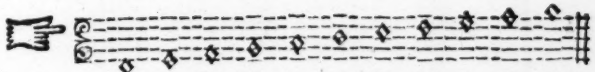
Firſt learn by Cliffs to Name your Notes,
By Rules and Spaces right,
Then tune with time to ground your Skill,
For Muſick's ſweet delight.

And that nothing may be wanting for your help and encouragement in this Heaven-like Employment, you have on the following Pages a Table of the Names of all the Notes, according to the uſual Cliffs in the 6 ſeveral Parts of Muſick.

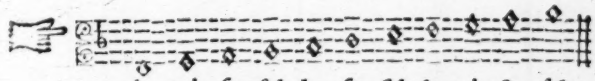
TREBLE

TREBLE.

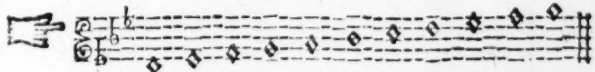
G ſol re ut Cliff.

1 

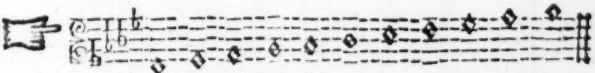
ſol, la, fa, ſol, la, mi, *fa, ſol, la, fa, ſol.*

2 

la, mi, *fa, ſol, la, fa, ſol, la,* mi, *fa, ſol.*

3 

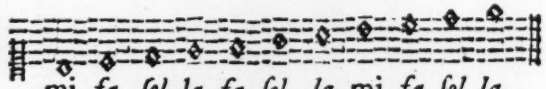
la, fa, ſol, la, mi, *fa, ſol, la, fa, ſol, la.*

4 

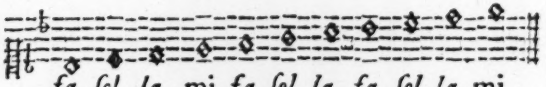
mi, *fa, ſol, la, fa, ſol, la,* mi, *fa, ſol, la.*

ALTUS.

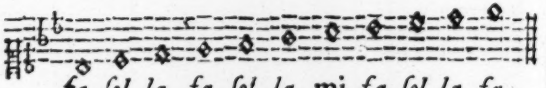
C ſol fa ut Cliff on the firſt Line.

1 

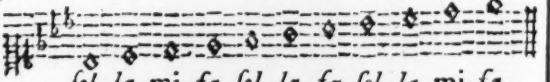
mi, *fa*, *ſol*, *la*, *fa*, *ſol*, *la*, mi, *fa*, *ſol*, *la*.

2 

fa, *ſol*, *la*, mi, *fa*, *ſol*, *la*, *fa*, *ſol*, *la*, mi.

3 

fa, *ſol*, *la*, *fa*, *ſol*, *la*, mi, *fa*, *ſol*, *la*, *fa*.

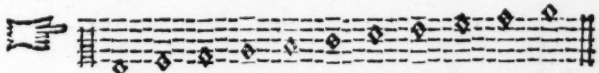
4 

ſol, *la*, mi, *fa*, *ſol*, *la*, *fa*, *ſol*, *la*, mi, *fa*.

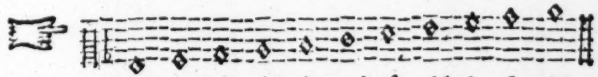
MEAN.

MEAN.

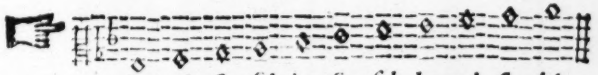
C ſol fa ut Cliff on the ſecond Line.

1 

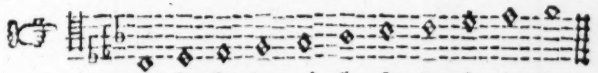
ſol, la, mi, *fa, ſol, la, fa, ſol, la,* mi, *fa.*

2 

ſol, la, fa, ſol, la, mi, *fa, ſol, la, fa, ſol.*

3 

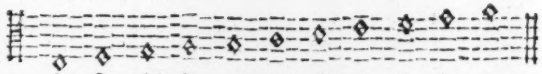
la, mi, *fa, ſol, la, fa, ſol, la,* mi, *fa, ſol.*

3 

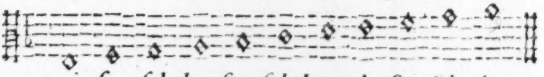
la, fa, ſol, la, mi, *fa, ſol, la, fa, ſol, la.*

COUNTER TENOR.

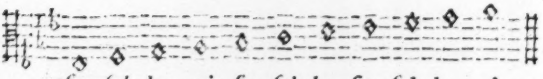
C ſol fa ut Cliff on the middle Line.

1 

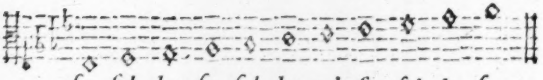
la, fa, ſol, la, mi, *fa, ſol, la fa, ſol, la.*

2 

mi, *fa, ſol, la, fa, ſol, la,* mi, *fa, ſol, la.*

3 

fa, ſol, la, mi, *fa, ſol, la, fa, ſol, la,* mi.

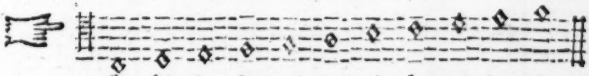
4 

fa, ſol, la, fa, ſol, la, mi, *fa, ſol, la, fa.*

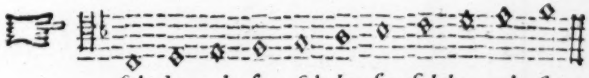
TE-

TENOR.

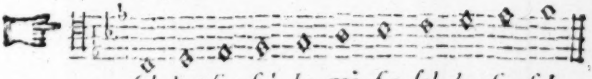
C ſol fa ut Cliff on the fourth Line.

1 

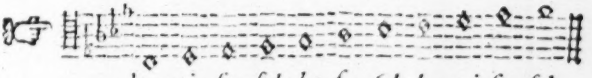
fa, ſol, la, fa, ſol, la, mi, *fa, ſol, la, fa.*

2 

ſol, la, mi, *fa, ſol, la, fa, ſol la,* mi, *fa.*

3 

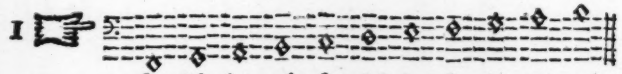
ſol, la, fa, ſol, la, mi, *fa, ſol, la, fa, ſol.*

4 

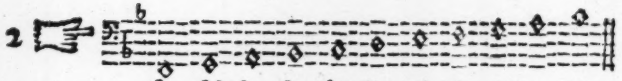
la, mi, *fa, ſol, la, fa, ſol, la,* mi *fa, ſol.*

BASSUS.

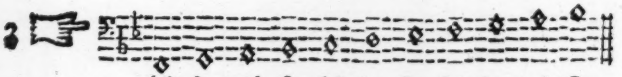
F fa ut Cliff on the fourth Line.

1 

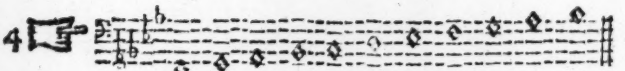
fa, ſol, la, mi, *fa, ſol, la, fa, ſol, la,* mi.

2 

fa, ſol, la, fa, ſol, la, mi, *fa, ſol, la, fa.*

3 

ſol, la, mi, *fa, ſol, la, fa, ſol, la,* mi, *fa.*

4 

ſol, la, fa, ſol, la, mi, *fa, ſol, la, fa, ſol.*

This

This Table needs little Explication, only thus; when you happen to meet with any Song or Leſſon in any Cliff whatſoever, you may by this Table find the Names of all the Notes therein contained, ſo that now there remains nothing to diſcourage a young Beginner. Alſo obſerve, that in the Margin, in all the ſeveral parts over againſt every Syſtem of Lines in the Table is a Hand pointing; which Hands are diſtinguiſhed by the Figures 1, 2, 3, 4. Theſe Hands thus diſtinguiſhed by Figures, you find alſo placed pointing at the four Rules in the Old Verſes, that ſhew the Four ſeveral Removes and Places of your *mi* or Maſter-note: Therefore againſt which ſoever of the Syſtems of Lines in the Table, you find that Hand diſtinguiſhed by the number (1) placed, that Syſtem of Lines is the Example that ſhews you the meaning of that Rule in the Old Verſes, that the Hand, diſtinguiſhed by the number (1) points at; and if you obſerve, you have to every Rule ſix Examples, *viz.* one Example in every Cliff: This ſufficeth for all.

Of Tuning of the Voice.

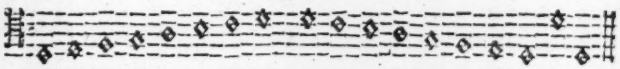
THE way to tune your Voice is to begin at the loweſt Degree of the Voice in any of the Leſſons following, or in any other Leſſon, and pitch your Voice of that due height, that when you come to the higheſt Note, you may reach it without ſqueeking, and your loweſt Note without grumbling: and let your Voice be expreſſed clear (without all feigned ſounds and changings of the Voice) from the Throat; ſounding ſo ſoft and ſmooth that you can hear every one's Voice that ſings with you; and this makes the Words or Syllables you name in your ſinging to be heard, ſo that any perſon that underſtands but very little of ſinging, will be able

to

to ſound with you; and obſerving theſe Directions, begin at the loweſt Note of the firſt Song, and calling every Note in Rule and Space to the top, its Name, give them their proper ſounds, with reſpect to their diſtance one from another: When you have done that, do the like downwards, from the top to the bottom.

But ſeeing none can do this of themſelves, it's beſt to get the Aſſiſtance of the Voice of an Artiſt in ſinging, to guide your Voice in the ſeveral Leſſons hereafter prick'd; which when you have learnt, you will be able to ſing any ordinary Song or Tune.

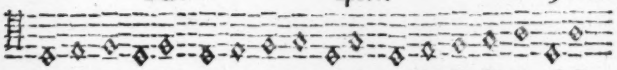
The firſt is an 8th Aſcending and Deſcending.



S L F S L *m* F S S F *m* L S F L S S S.

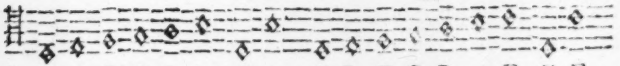
The Second Leſſon is a

2d. 4th. 5th.



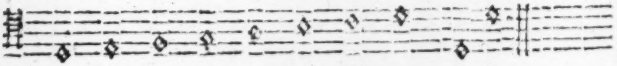
S L F S F S L F S S S L F S L S L

6th. 7th.



S L F S L *m* S *m* S L F S L *m* F S F

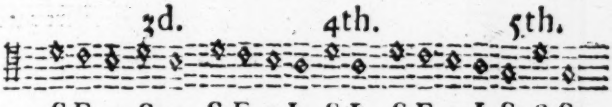
8th.

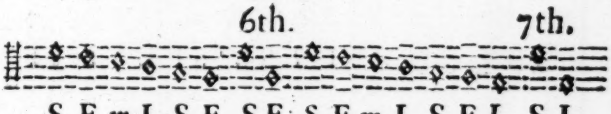


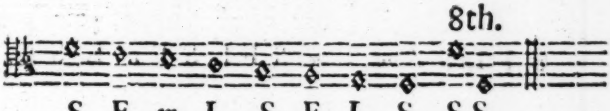
S L F S L *m* F S S S

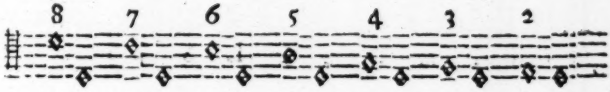
The

The ſame Deſcending.

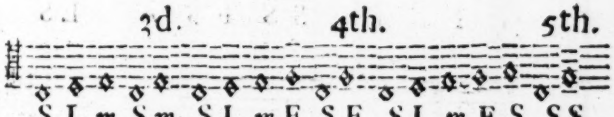


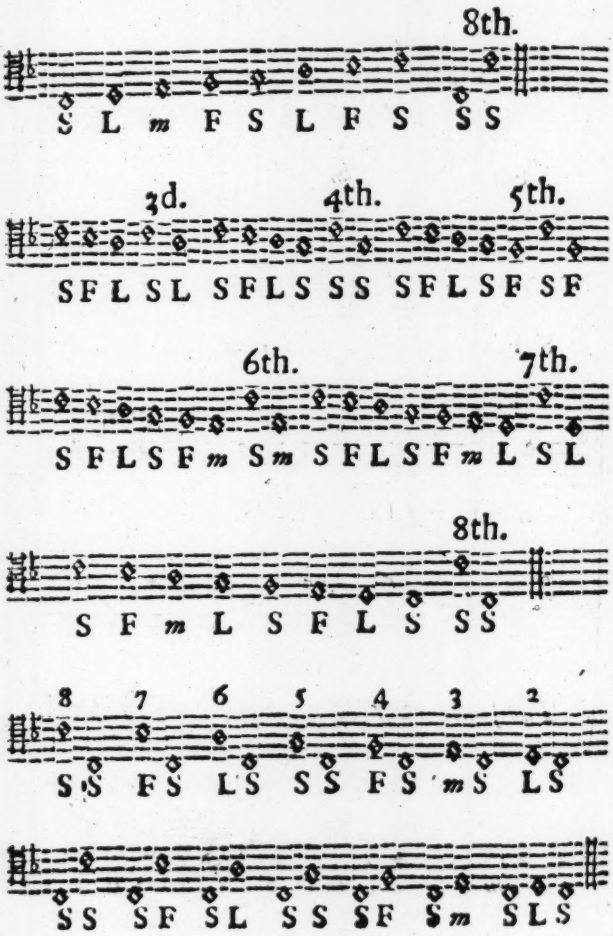




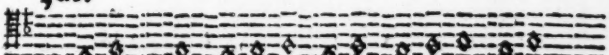


The ſame over again with a fa *in* B mi.

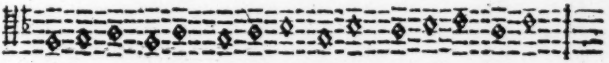



8th.
S L m F S L F S S S
3d. 4th. 5th.
S F L S L S F L S S S F L S F S F
6th. 7th.
S F L S F m S m S F L S F m L S L
8th.
S F m L S F L S S S
8 7 6 5 4 3 2
S S F S L S S S F S m S L S
S S S F S L S S S F S m S L S

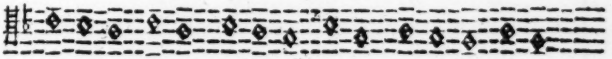
3ds.



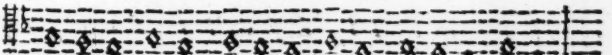
s l m *s* m *l* m *f l f* m *f s* m *s*



f s l f l s l f s f l f s l s

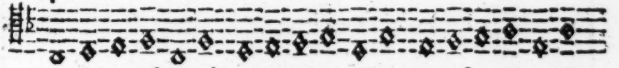


s f l s l f l s f s l s f l f

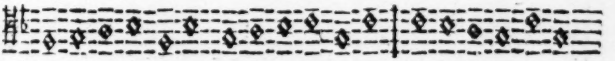


s f m *s* m *f* m *l f l* m *l s* m *s*

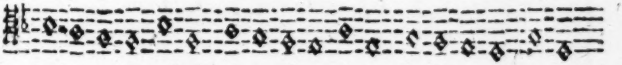
4ths.



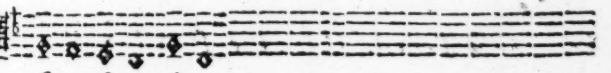
s l m *f s f l* m *f s l s* m *f s l* m *l*



f s l f ff s l f s s s s f l s s s

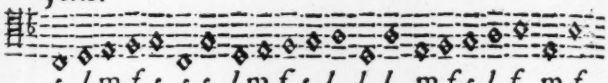


f l s f ff l s f m *l* m *s f* m *l s l*

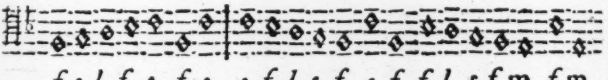


f m *l s f s.*

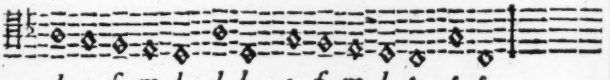
5ths.



s l m f s s s l m f s l l l m f s l f m f

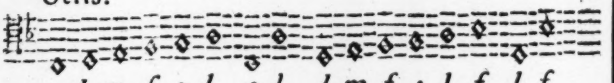


f s l f s f s s f l s f s f f l s f m f m

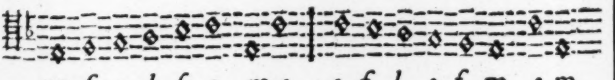


l s f m l l l s f m l s s s

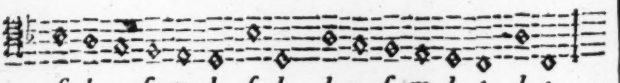
6ths.



s l m f s l s l l m f s l f l f



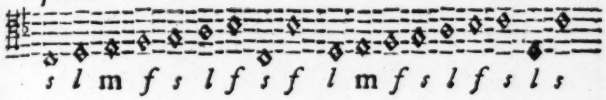
m f s l f s m s s f l s f m s m



f l s f m l f l l s f m l s l s

7ths.

7ths.



s l m *f s l f s f l* m *f s l f s l s*

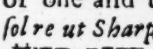
s f l s f m *l s l f l s f* m *l s f s*

Thus you have all the Leſſons uſually taught to Beginners.

The firſt Leſſon is an Eight aſcending and deſcending.

The ſecond Leſſon is a Third, Fourth, Fifth, Sixth, Seventh, and Eighth Aſcending and Deſcending, in the cloſe whereof, is an Eighth, Seventh, Sixth, Fifth, Fourth, and Third, which you ſhould learn to ſound true, without expreſſing any Sound between any of them; *viz.* Give to the higheſt Note of the Eight a Sound, and immediately depreſs your Voice eight Notes downwards, to the lower Note, and ſound that, and then again repeating that Sound below, immediately lift up your Voice to the higher Note of the Eight, and ſound that, which is ſomething hard to be done, but by ſometimes practizing with, and ſometimes without a Maſter, you will find it eaſie; and by getting perfect in this as well as the reſt, which are all ſounded the ſame way, you will be able to ſing any of the *Pſalm-Tunes* following without difficulty; the other Leſſons are all performed the ſame way, and are a pleaſant way of breaking or tuning your Voice, and are alſo very uſeful.

The Tones or Tunes of Notes are known by obſerving the *B Cliffs* before mentioned, which are

uſed for the flatting or ſharping of Notes, the Property of the *B flat* being to change *mi* into *fa*, making that Note before which it is placed a *Semi-tone*, or half a Sound lower: the Property of the *B ſharp* being to raiſe the Note or Sound before which it placed a *Semi-tone*, or half a Sound higher; ſo that from *mi* to *fa*, and likewiſe from *la* to *fa* is but a *Semi-tone*, or half a Sound, between any of the other Notes, it is a whole Tone or Sound; as from *fa* to *ſol*, from *ſol* to *la*, from *la* to *mi* are whole Tones, which is a perfect Sound; by this you may alſo obſerve, that when a Note hath a *flat* before it, its ſound is but half a Note above the Note next below it; ſo that if the Note next below it ſhould happen to have a *Sharp* placed before it, they would be both of one and the ſame ſound; as for example, *G ſol re ut Sharp* is the ſame with *A la mi re Flat*, thus,  Theſe have one and the ſame ſound; and ſo of all the reſt.

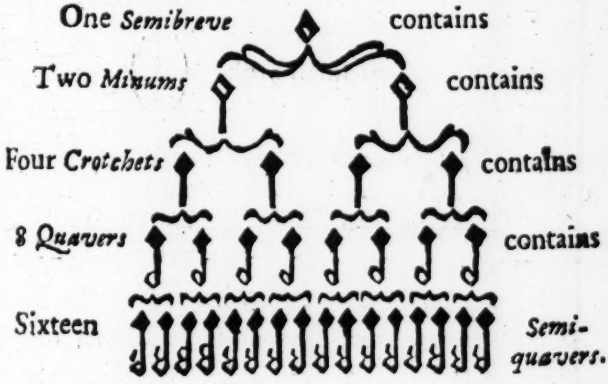
The Notes, their Names, Meaſure and Proportions.

MEaſure in this Science is the length or ſhortneſs of Time that your Voice is to continue ſounding upon any Note or Syllable.

The number of Notes now uſed are Six, *viz.* *Semibreve* ( ) *Minnum* ( ) () *Crotchet* ( ) *Quaver* () *Semiquaver* () *Demiſemiquaver* ( )

There is one of the Old Notes yet in uſe, that is, a *Breve*, thus ( ) marked, it contains two *Semibreves*; as for the other Notes, the following Example will ſhew you, that one *Semibreve* contains two *Minums*; that is, your Voice is to ſound as long

long upon a Syllable over which this *Semibreve* (𝅝) is placed, as upon two Syllables that hath each a *Minum* (𝅗𝅥) placed over them, or rather, your Voice is to ſound half ſo long upon a *Minum* as upon a *Semibreve*, for the *Semibreve* is the Time from which all other Notes are meaſured; and ſo the *Crotchet* is but to be ſounded half ſo long as the *Minum*, the *Quaver* half ſo long as the *Crotchet*, the *Semiquaver* half ſo long as the *Quaver*, the *Demiſemiquaver* half ſo long as the *Semiquaver*: the Example following ſhews how they are contain'd and meaſur'd by each other.

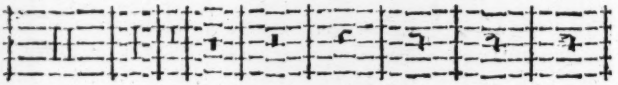


Of Pauſes, Reſts, Pricks, Barrs, Repeats, Directs, Tyes, and Holds.

Pauſes or *Reſts* are Characters or Marks, ſhewing you, how long your Voice is to ceaſe ſounding, and they are uſually placed at the beginning or end of a Line of the *Pſalm* or *Stanza* of a Song, a *Large* containing Eight *Semibreves*, that is, ſhewing you that your Voice is to ceaſe ſounding during the

the Time of eight *Semibreves*, is thus made being two Strokes croſſing three Lines, the *Long* or four *Semibreves*, is one Stroke croſſing three Lines, the *Breve* or two *Semibreves* is a Stroke croſs between any two Lines, thus, the *Semibreve* is downwards from any Line half through the Space; the *Minum* is upward from any Line half through the Space; the *Crotchet* is like a Tenter-hook turning to the Right-hand; the *Quaver* like the ſame, turning to the Left-hand; the *Semiquaver* turns to the Left with two ſmall ſtrokes the *Demi-ſemiquaver* with three ſmall Srokes

8 *Semibrev* 4, 2, 1, *Minum*, *Crotch*. *Quav*. *Semiq* *Demiſ*.

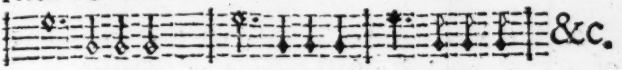


When you meet with a *Semibreve-Reſt* in *Tripla Time*, or in any other ſort of Time beſides plain *Common Time*, it ſerves for a whole Barr of that Time; or if it is drawn from Line to Line (like 2 *Semibreve-Reſts*) it ſerves for two Barrs, and no more nor leſs; and ſo for 4 or 8 Barrs, according as you find it marked down.

2. The *Prick of Perfection*, or *Point of Addition*, is a little point placed always on the right ſide of the Note to which it belongs, and adds to the value of the ſound half ſo much as the Note contains without it; for as one *Semibreve* contains two *Minums* without, when this Point is added to it, muſt be held as long as three *Minums*; as for example,

Prick'd

Prick'd *Semibreve* *Minum* *Crotchet*



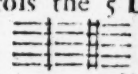
&c.

contains 3 *Minums*, contains 3 *Crotchets*, contains 3 *Quavers*.

3 Sometimes you will meet with a Prick, or Point, in the beginning of a Barr, that always belongs to the laſt Note in the preceding Bar; as for example,

The ſame over again, where a Note containing the value of a Prick is placed in its ſtead.

4. A *Direct* is thus made (𝄋) and is uſually put at the end of a Syſtem of Lines, and ſerves to direct you where the firſt Note of the next Syſtem of Lines ſtands, that ſo, while you are turning your Eye to the beginning of the next Lines, you may be preparing your Voice to ſound the firſt Note, perceiving by this *Direct*, whether it is (either on the ſame) or a higher or lower degree of the Voice.

5. *Barrs* are of two ſorts, ſingle and double; the *Single Barr* is a Stroke drawn croſs the 5 Lines; the *Double Barr* two Strokes, thus, 

The Single Barr divides the Time according to the Meaſure of the *Semibreve*.

The Double Barr divides the ſeveral Strains or Stanza's of a Song or Tune; you will find them placed

placed at the end of every line of a *Pſalm* throughout all the Tunes following.

6. A *Repeat* ſignifies, that from the beginning of a Song or Leſſon to the Note over which it is placed, muſt be ſung over again; it is thus made 𝄇.

7. A *Tye* is of two uſes; *firſt*, when the one part of a Note is in one Barr and another in another Barr, then are they uſually coupled togther thus; as in the Example,

The ſecond ſort of Tyes are, when two or more Notes are to be ſung to one Syllable, or play'd with one drawing of the Bow; as thus,

A *Hold* is thus made 𝄐, and is placed over a Note that the Author inrends ſhould be held a longer meaſure than the Note contains, and over the laſt Note of a Song or Leſſon.

Of the Moods, or Proportions of Time.

THere are but two *Moods*, or Proportions of Time, uſed in the following *Pſalm-Tunes*, called *Common Time*, thus marked, (𝄵) and *Tripla*, thus marked (𝅗𝅥 3).

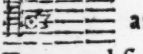
The

The firſt of theſe (*viz.*) *Common Time*, ſignifies, that all goes by two, as is before rehearſed; as for Example,

and the *Pſalm Tunes* that have this mark in the beginning of the Lines thus, are accordingly divided by Barrs according to the meaſure of the *Semibreve*, each whole Barr containing the value of two *Semibreves*; as for example, *York Tune*, you have that ſigned with the *C ſol fa ut* Cliff, and this Mood placed as in the Example before; the firſt Barr there contains a *Semibreve* and two *Minums*, which is the value of a *Semibreve*; ſo that the firſt Barr contains in Time two *Semibreves*, the ſecond four *Minums*, which are the ſame for Time, then you have one *Semibreve* for half a Barr at the end of the firſt Line; this may ſerve to guide you a little in the underſtanding of Time with reſpect to this Mood.

The ſecond Mood called *Tripla Time* is thus made (○ 3) and ſignifies that all goes by two, except the *Minums*, and in this ſort of Time three *Minums* goes to make a *Semibreve* or perfect Time; as for Example,

Theſe as well as the former you are to read thus, a *Breve* contains two *Semibreves*, a *Semibreve* contains three *Minums* (in a Mood of *Common Time* but two) a *Minum* contains two *Crotchets*, a *Crotchet* two

two *Quavers*, and ſo on; and when you ſee this Mood placed at the beginning of a Tune, thus,  as it is in *Mancheſter*, 81 *Pſalm*, *Proper Tune*, and ſome others, you will find the Time divided after a different manner to *Common Time*, for in this Time the firſt *Minum* is cut off with a Barr, and the firſt whole Barr contains in it two *Semibreves* and two *Minums*, the ſecond Barr which ends not till the firſt Note of the ſecond Line (the Time here not regarding, or not at all ſeeming to be divided by the double Barr which divides the *Stanza*) contains the like meaſure with the firſt whole Barr, and ſo doth the third and the laſt Note of the ſecond Line, and the firſt Note of the third Line are half a Barr, and ſo on as you may obſerve.

Note, That in *Common Time*, when the Mood is retorted back, thus, it ſignifies, that the Tune or Leſſon before which it is ſet muſt be ſung as faſt again as the uſual meaſure.

Of Concords, Cords and Diſcords.

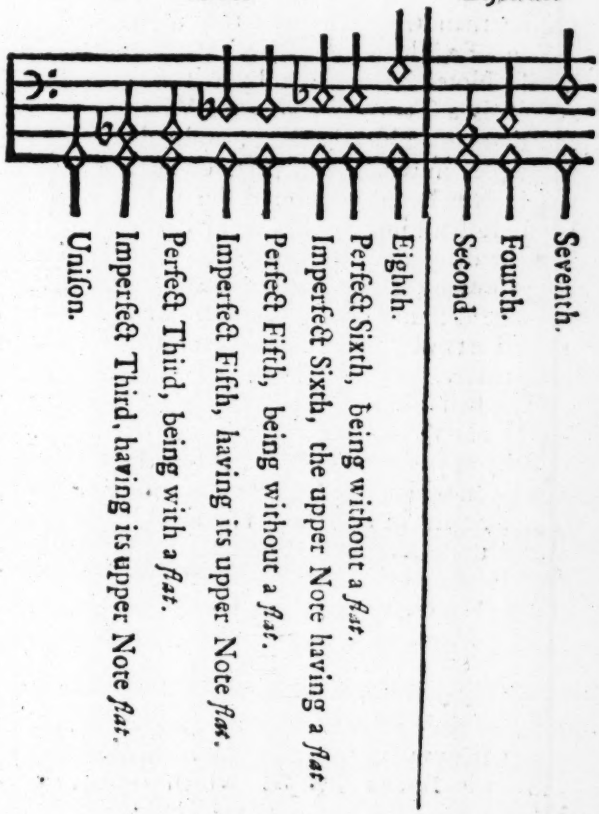
IN Muſick there is ſaid to be but ſeven different Sounds, theſe ſeven Sounds are known by ſeven Letters, which like ſo many names are by Muſicians given unto them; the Letters are theſe ſeven ſpoken of, *G*, *A*, *B*, *C*, *D*, *E*, *F*, and theſe Names are given unto them, that they may be diſtinguiſhed for their Sounds, for they are not alike agreeable one with another; as if you ſound *G* and *A* both at once, theſe two Sounds you will find do not agree; and if you ſound *A* and *B*, there is the like diſagreement between their ſound; but if you ſound *G* and *B*, you will find an agreement in their ſounds.

(1.) A Concord is ſaid to be the exact agreement of two or more Sounds being ſounded at one and the

the ſame time; of theſe there are Four in number, the Third, Fifth, Sixth and Eighth (which is the moſt perfect of all).

(2.) A Diſcord is the Diſagreement of two ſounds being ſounded at one and the ſame time, and of theſe there are three, a 7th, 4th and 2d.

Of the Cords the 3d, 5th, and 6th are perfect or imperfect; the Imperfect is leſs by half a Note, as you will ſee by the following Example.



Theſe

Theſe with their Eights, (for all Eights are the ſame) are ſaid to be Cords and Diſcords, and that the learning of Eights may not be forgotten, know, that when you have ſounded over the ſeven Sounds from *G* to *F*, raiſe your Voice into *G* above, and then is the nature of the Sound the ſame with the firſt ſound you made at *G* below, and this is called an Eight; and ſo of all the reſt.

A Tenth is alſo called a Cord, and that is when the ſound of one Man's Voice is upon *G* below, and another Man's Voice ſounds upon *B* a Third higher than *G* above, and this is an *Octave* of a Third, as in this Example: Theſe Notes are diſtant by a Tenth, and it is a Tenth when your Voices are ſo many Notes diſtant, as in the Example, in whatſoever part, or upon whatſoever letters you ſound them, this Rule ſerves for underſtanding the *Octaves* of all the other Cords, if it be diligently obſerved; for your help therein the following Table is calculated, which ſhews you the true diſtance of any Notes in all or any of the Four Parts of Muſick, one Example will explain it ſufficiently.

The firſt Note of the *Cantus* or *Church Tune*, called *St. Mary's* or *Hackney*, is upon the loweſt line, which, as you may obſerve, is four lines below the line upon which the Cliff ſtands, and therefore that Tune begins in *D ſol re*. The firſt Note of the *Medius* is upon *A la mi re*, and now beginning at *D ſol re*, follow that line along in the Table till you come at the Figure 1, there hold your Finger, and going to *A la mi re*, the place where the *Medius* begins, follow that line along the Table till you come into the Column where you found the Figure 1 upon *D ſol re*, and there you will find a Figure of 5, which ſhews you, that the *Medius* there begins a 5th above the *Tenor* and *Baſſus*, which are both in one Key, and muſt have both one Sound.

Alſo

aa la mj re	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
gg Sol re ut	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
ff fa ut	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
E la	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
D la Sol	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
C Sol fa	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
B fa ✻ mj	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
A la mj re	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
B Sol re ut	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
F fa ut	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
E la mj	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
D la Sol re	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
C Sol fa ut	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14	15
B fa ✻ mj	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13	14
A la mj re	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12	13
G Sol re ut	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11	12
F fa ut	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10	11
E la mj	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9	10
D Sol re	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8	9
C fa ut	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7	8
B mj	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6	7
A re	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5	6
G ramut	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4	5
FF fa ut	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3	4
EE la mj	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2	3
DD Sol re	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮	2
cc fa ut	27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	▮
	cc	00	EE	FF	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	FF	gg	aa

Place this Table in Page. 39.

Alſo it will be found, that the proper Tune to the 112 and 127 *Pſalms* begins a 5th above the *Baſs* if you obſerve the foregoing Example.

If you would know what diſtance any Note in any of the three Parts is from the other Notes ſung with it, this Table will preſently ſhew you, by finding upon what Key it ſtands, and running along that Line or Space to the Figure 1 in the Table, and then looking upwards or downwards from thence to the place on which any of the other Notes ſtands (whoſe diſtance you would know) and you will there find that number that they are diſtant.

It ſhews you, that from *G* to *C* is a 4th, and that from *C* to *G* above is a 5th.

I hope it will be ſo plain that no more Explanation will be neceſſary.

THE *Pſalm Tunes* following are a Collection of the beſt Tunes, out of moſt Authors now extant, ſome of which are ſet in Three Parts only; others are ſet ſo, as they may be ſung either in Three or Four Parts, as you pleaſe; and others there are that are to be ſung in Four Parts. Thoſe Tunes that are in Three Parts, begins ſometimes all in one degree of the Voice, but ſometimes the *Medius* begins a Third above the *Cantus* or *Tenor*, ſometimes a Third below it; ſometimes alſo a 5th above, and ſometimes a 5th below; but theſe three Parts, ſcarcely ever are compoſed at ſuch a diſtance one from another, but that three Men may ſing them all; and in theſe Parts, let one half of your Boys, and half of your Women ſing *Tenor*, and the other half *Medius*; and let a conſiderable number of your Men ſing the *Baſſus*, and all the reſt the *Tenor*.

The

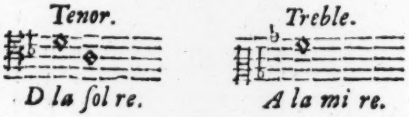
The way and manner of ſinging thoſe Tunes that may be ſung either in three or Four Parts is threefold.

1. You may, if you pleaſe, ſing the *Medius*, *Tenor* and *Baſs* as they are placed according to the foregoing Directions for ſinging Three Parts.

2. You may ſing the *Contra*, *Tenor*, and *Baſs* together (leaving out the *Medius*) and theſe three Parts are very good.

3. You may ſing the *Medius* for a *Treble* with the *Contra*, *Tenor*, and *Baſs*, in Four Parts, and theſe are very good.

The way to do this, is to ſet your *Medius* eight Notes above the degree of the Voice that it begins with, and ſo ſing it; as for example, that Part to the 18 *Pſalm Tune* called *Medius* or *Treble*, begins in *B fa* ✠ *mi*, and the *Tenor* in *G ſol re ut*, below it; ſo that the *Medius* or *Treble* begins a Third above the *Cantus* or *Tenor*, if it were to be ſung as a *Medius*, but if you will ſing it as *Treble*, or for a *Treble*, then muſt it begin ten degrees of the Voice above the *Tenor*, that is, eight Notes higher than it is placed; and becauſe all *Trebles* are to be ſung by Boys or Women, take this for a Rule, that Boys or Womens Voices, when you think they ſing the ſame height that a Man doth, they are an Eighth above him; ſo that when a Man would teach a Woman to ſing a Tenth above the Sound with which he intends to begin the *Tenor*-part, he needs but ſound a Third above it, and let her ſound with him, and retain that Sound till he begins the *Tenor*. And ſo if it happen, that ſome *Treble* doth but begin a Fifth above the *Tenor*, as thus,



then

then, if you would have a Woman to give the true Sound to this firſt Note of the *Treble*, give the firſt Note of the *Tenor* that Sound with which you intend to begin your *Tenor*, and deſcend downwards a Fourth to *A la mi re* below, and give that Note its true Sound, with reſpect to the Sound upon *D la ſol re* above: And let the Woman ſound with you upon that Note at *A la mi re*, and retain her ſound till you begin your *Tenor*; and if you begin with the ſame Sound from which you deſcended to *A la mi re*, then is the Woman a Fifth above you.

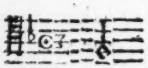
The way and manner of ſinging thoſe Tunes that are in Four Parts is two-fold.

Firſt, To ſing the *Treble*, *Contra*, *Tenor* and *Baſs* all at once in their due diſtance one from another. Or, *Secondly*, if you have not Boys or Women ſufficient, then let ſome of the Boys who are apt to ſckrike, ſing *Contra*, and Women and the reſt of your Boys *Tenor* with ſome of your Men, and the reſt of your Men *Baſs*; and thus do they now generally ſing theſe Tunes. In the pitching of your Parts before that you always begin at a true diſtance; which that you may do, and may be of a due height, look firſt what diſtance your *Baſs* deſcends below the firſt Note of the *Tenor*, and having conſider'd that, give the firſt Note of your *Tenor* a Sound of ſuch a height, as that you think your *Baſs* may be eaſily ſung; but leſt you ſhould be deceived, always make a tryal, till you are well verſed in ſetting the *Tenor*. The way to make tryal, is to begin at the firſt Note of the *Tenor*; and ſuppoſing that there were upon every Degree of the Voice, a Note to the loweſt Note on the *Baſs*, give them their Sounds; and if you can reach the loweſt Note of the *Baſs*, then are you of a right Height; if you could deſcend lower, then you are too high, unleſs your *Tenor* do not riſe much above the firſt Note: If you cannot reach the loweſt Note of the *Baſs*, then are you too low, and muſt there-

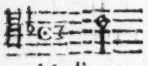
fore begin your *Tenor* higher. Thus in a little time you will find the Sound proper for the beginning of any Tune.

Secondly, Let him or them that are to begin and lead *Counter*, *Treble* or *Baſs*, look what diſtance his or their Parts begins from the firſt Note of the *Tenor*; if it be a Third or a Fifth, let them ſound with you, and whilſt you are ſounding your firſt Note of the *Tenor* which ſhould be very long, till you are perfect in ſetting Parts) they may let them give to every Degree of the Voice, whether upwards or downwards its proper Name and Sound, till they come to that Degree of the Voice where they muſt begin their *Treble*, *Contra*, or *Baſs*, and giving that Note a fine clear Sound, let them proceed to ſing his or their Part according as they find it prick'd out. If it be an Eighth that your *Baſs* begins below, or an Eighth that your *Contra* or *Treble* begins above, then may you as eaſily ſound that as if you was to begin in the ſame Degree of the Voice with the *Tenor*, becauſe all Eighths are one and the ſame in nature of ſound; and eſpecially, if you but uſe your ſelf to do it true one or two times.

An Example or two will make the foregoing Rules plain; the *Medius* or *Treble* to the 81 *Pſalm Tune* begins a Fifth above the *Tenor*, if a Man will ſing this as *Medius* he muſt ſound *fa*, with the *Tenor*, and readily run to *ſol* a Fifth above, ſaying, *fa*, *ſol*, *la*, *fa*, *ſol*, as in the Margin, you ſee by theſe two Examples: But if one or two or more are practizing in private for the gaining of Perfection herein, then when the *Tenor* hath given out what Sound he will begin with (which is the uſual way) you reckon up as before taught to the Sound where you muſt begin, and wait with that Sound ready in your Mind; and ſo ſoon as the *Tenor*



Tenor.



Medius.

nor gives his firſt Sound, you give the Sound (born in Mind) to your *Medius*; and this is the ſame with the other way.

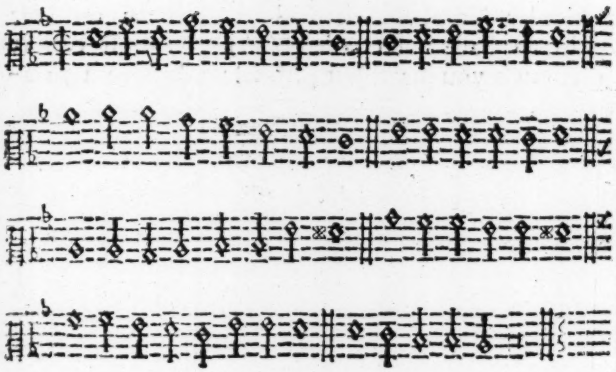
And as to the *Pſalm-Tunes* in Four Parts, you may ſing the *Contra*, *Tenor*, and *Baſſus*, without the *Treble*, which doth not very often exceed the Compaſs of a Man's Voice.

Note, That when a *B flat* is placed before that particular Note, which had there been no *Flat* ought to have been called (*Mi*) you muſt call it *fa*, though you have but juſt deſcended from *fa* above it, as,

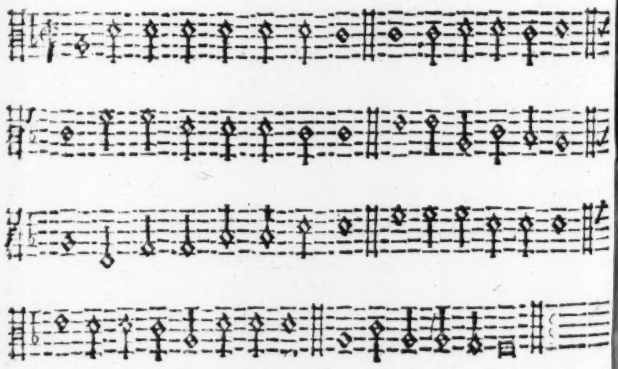
fa fa la.

Pſalm 1. In four parts.

ALTUS.

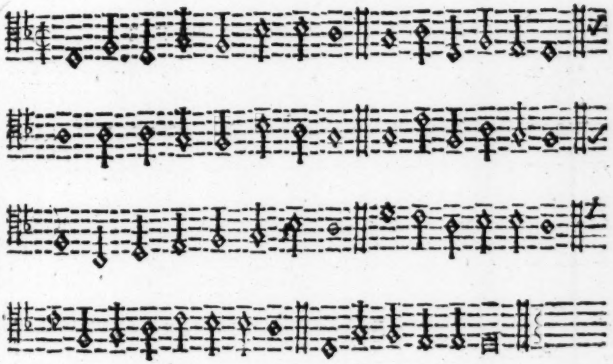


CONTRA.

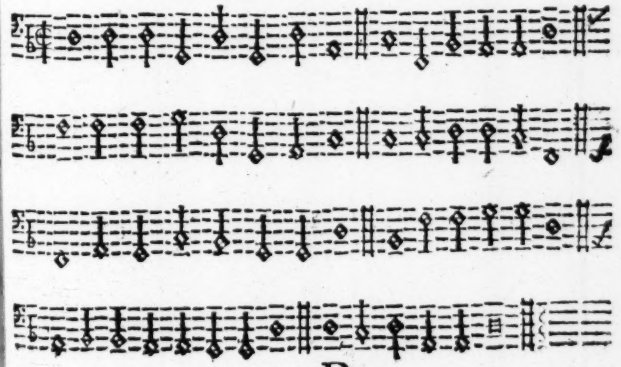


Pſalm 1. In four parts.

TENOR.

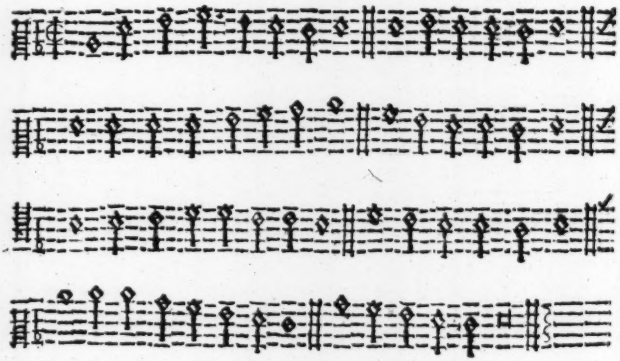


BASSUS.

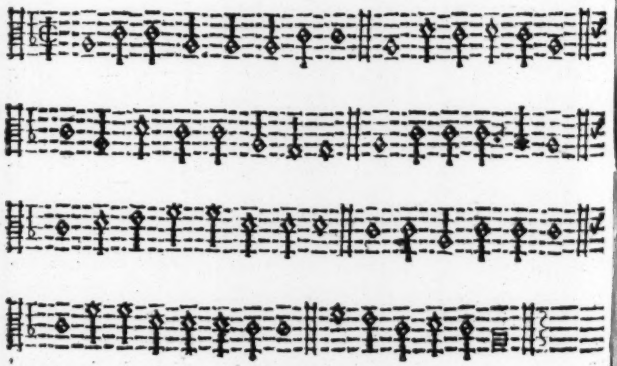


Pſalm 3. In four parts.

ALTUS.

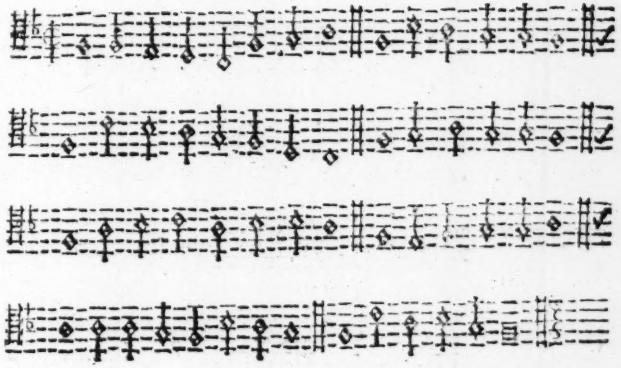


CONTRA.

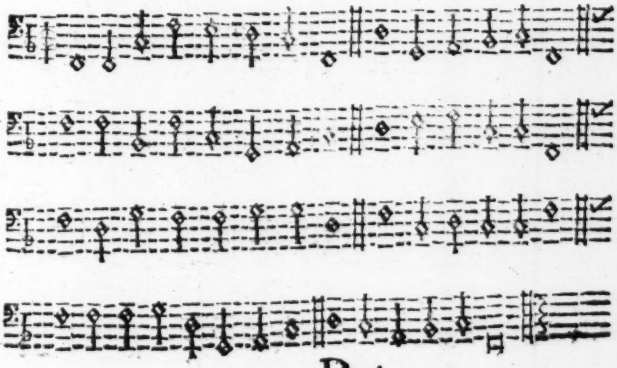


Pſalm 3. In four parts.

TENOR.

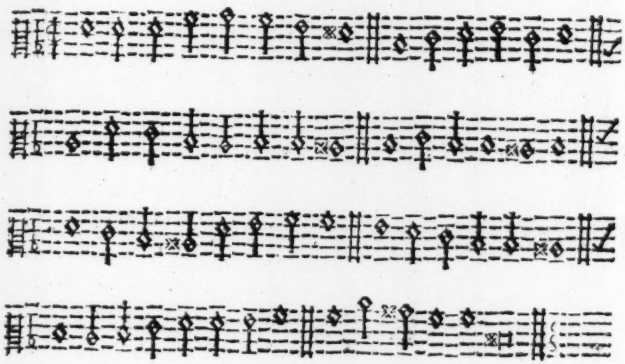


BASSUS.

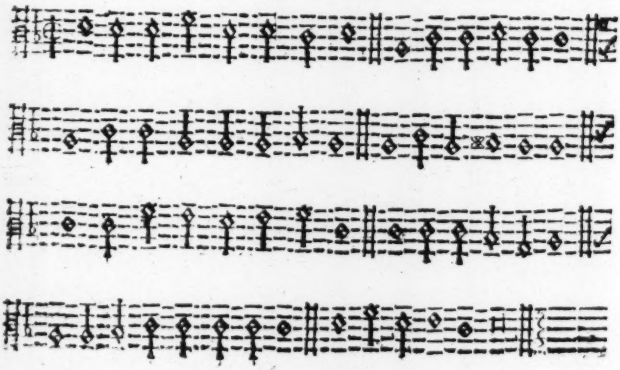


Psalm 6. In four parts.

ALTUS.

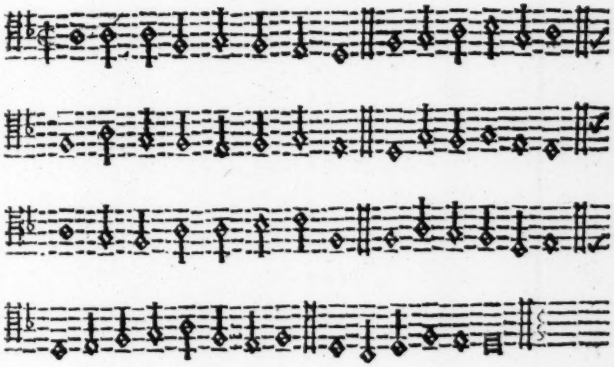


CONTRA.

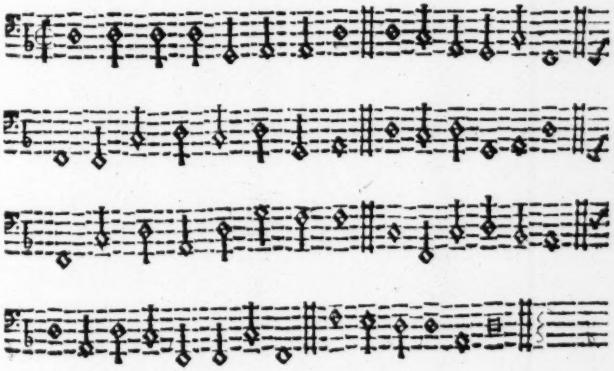


Pſalm 6. In four parts.

TENOR.

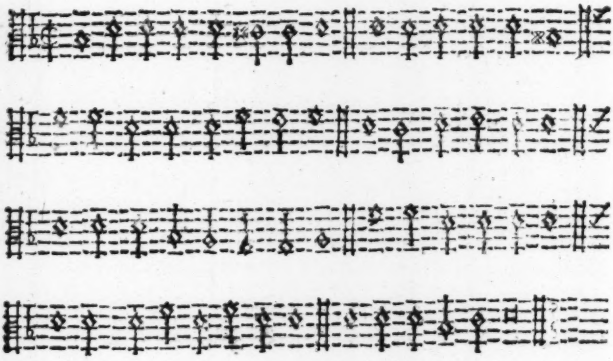


BASSUS.

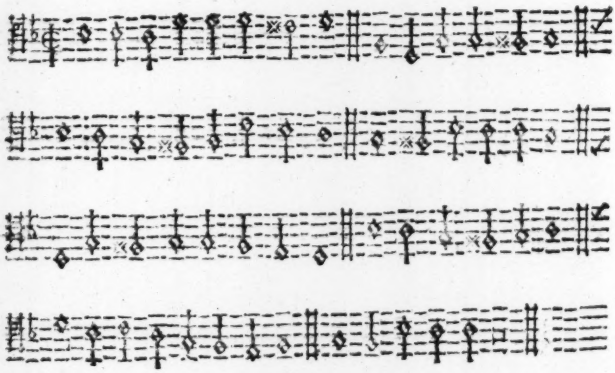


Pſalm 18, 59, 77, 141.
In four parts.

CONTRA.

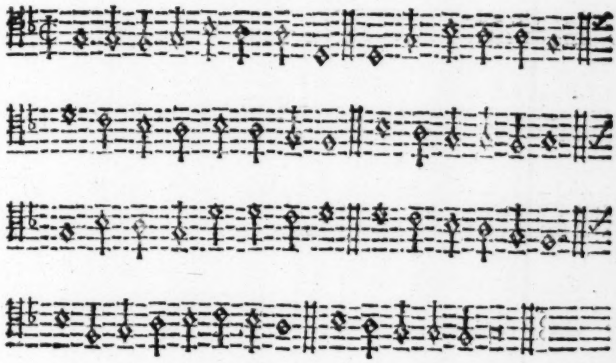


Medius or *Treble.*

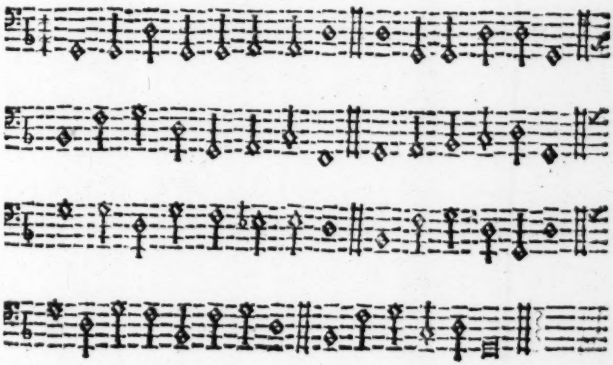


Pſalm 18, 59, 77, 148.
In three parts.

TENOR.

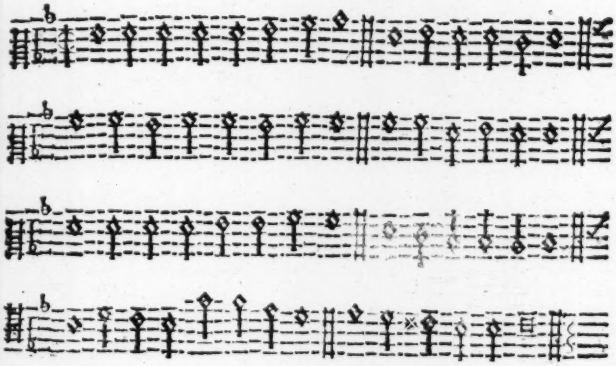


BASS.

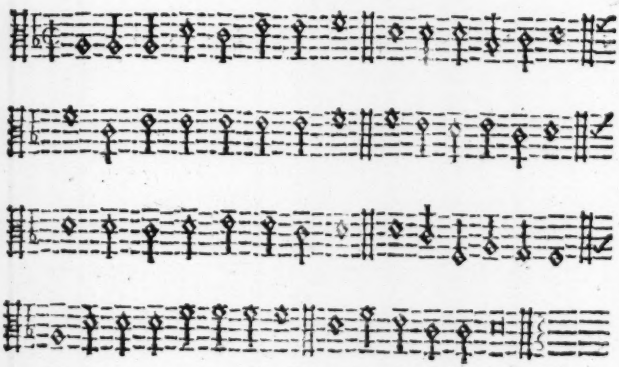


Pſalm 21. In four parts.

ALTUS.

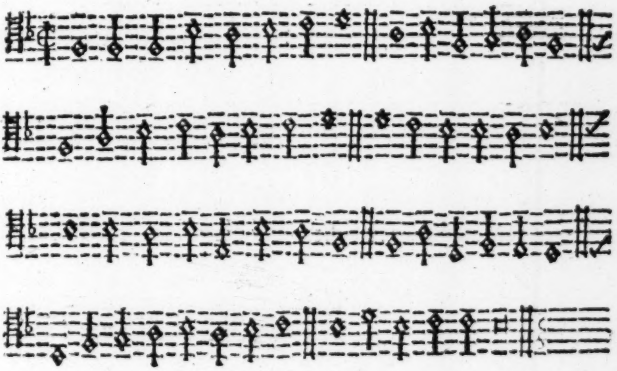


CONTRA.

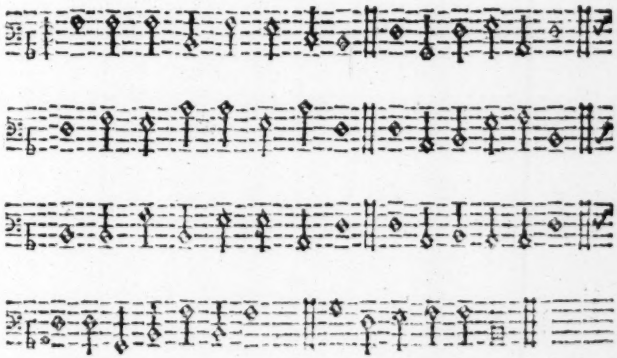


Pſalm 21. In four parts.

TENOR.

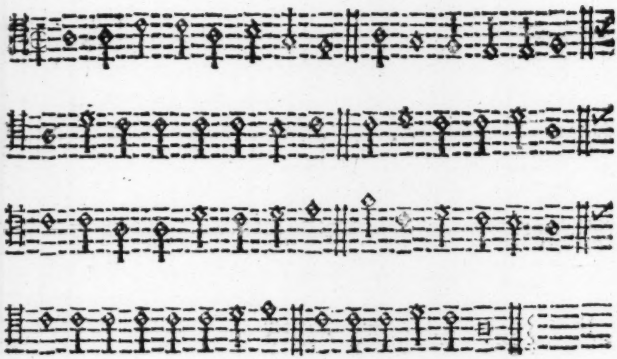


BASSUS.

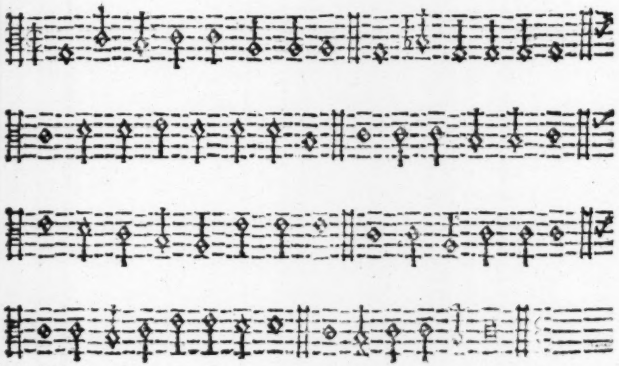


Pſalm 22. In four parts.

ALTUS.

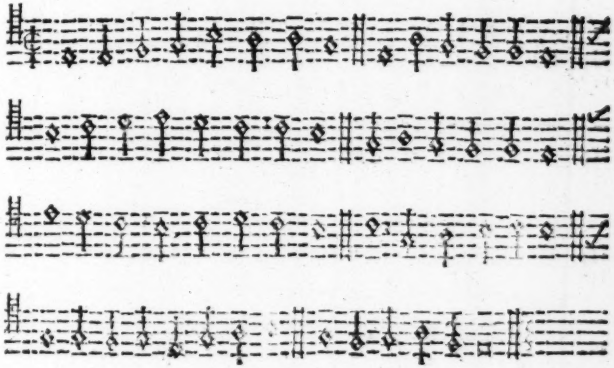


CONTRA.

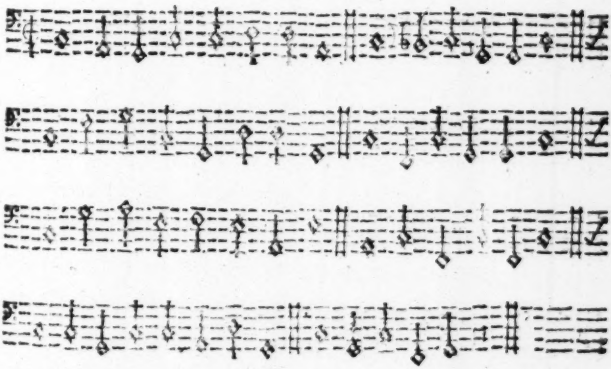


Pſalm 22. In four parts.

TENOR.

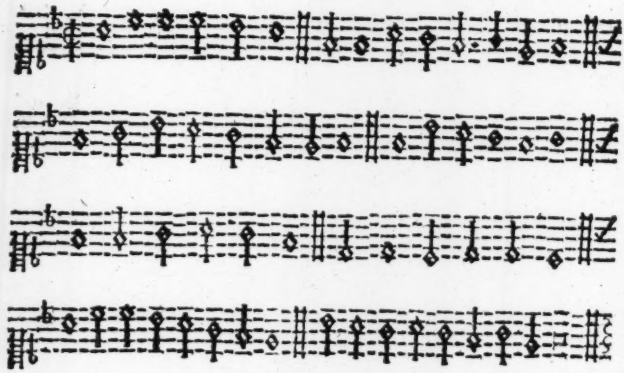


BASSUS.

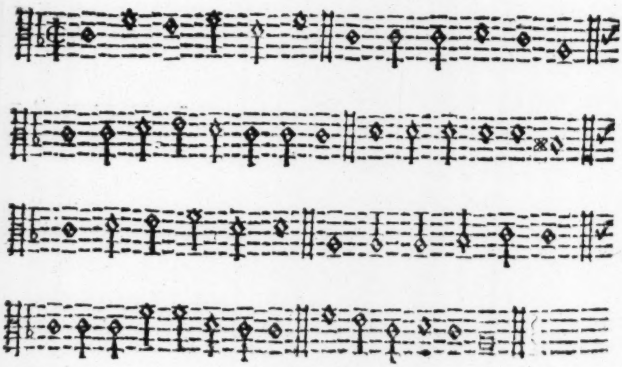


Pſalm 25. In four parts.

ALTUS.

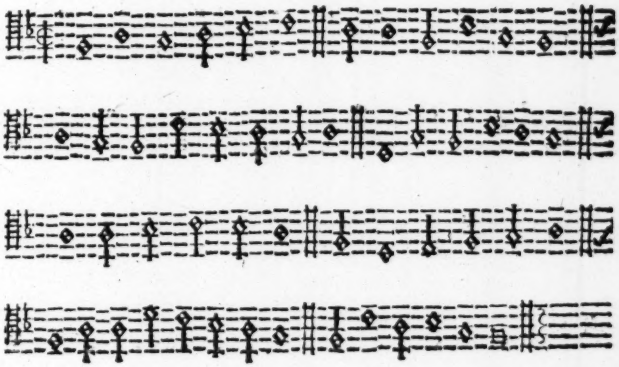


CONTRA.

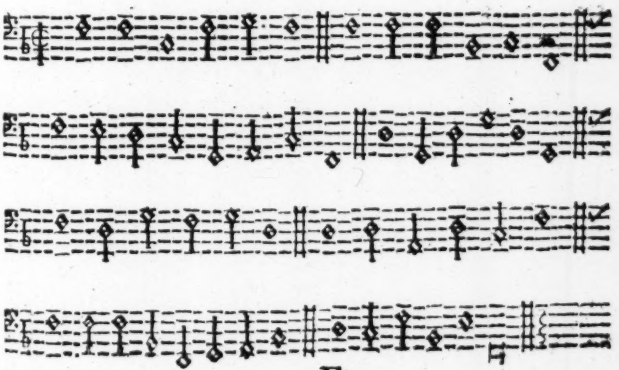


Pſalm 25. In four parts.

TENOR.

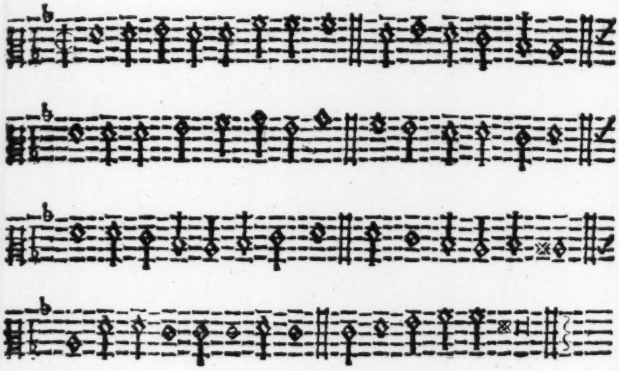


BASSUS.

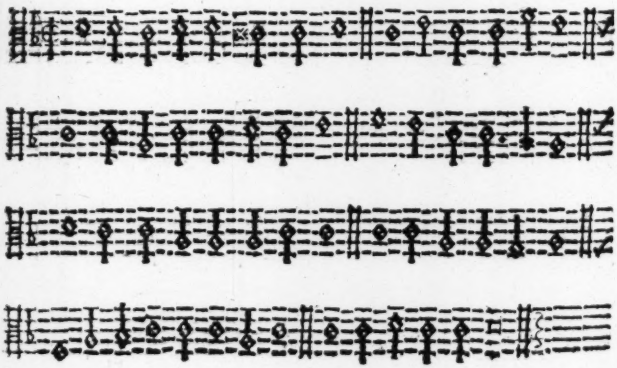


Psalm 30. In four parts.

ALTUS.

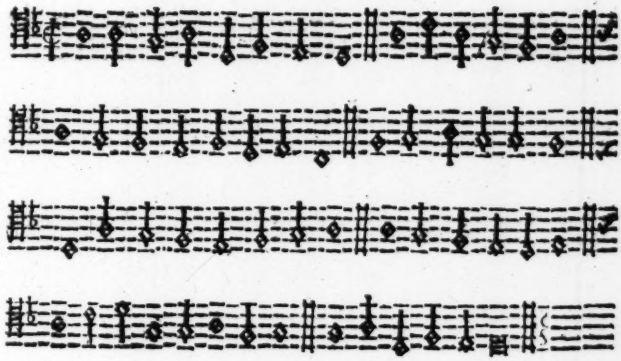


CONTRA.

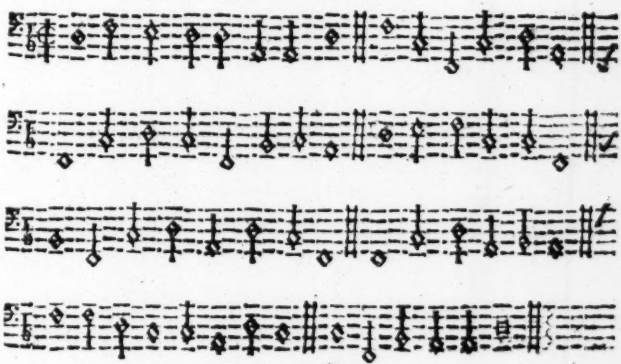


Pſalm 30. In four parts.

TENOR.

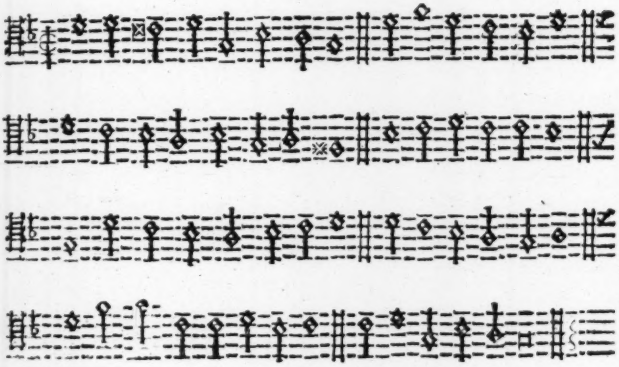


BASSUS.

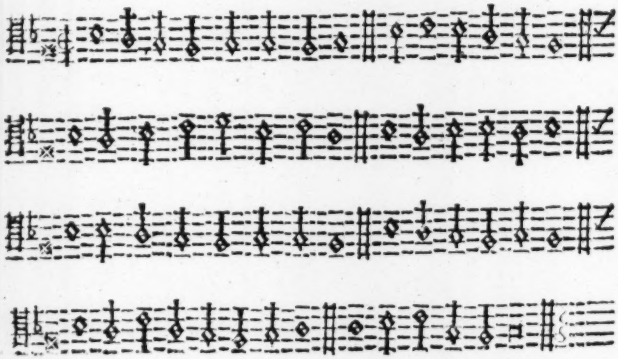


Pſalm 30. In three parts.

CANTUS.

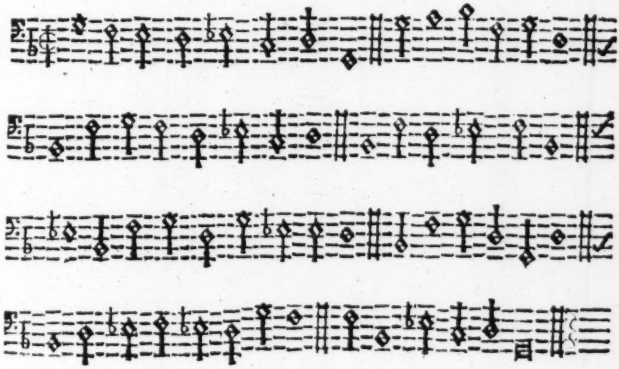


MEDIUS.



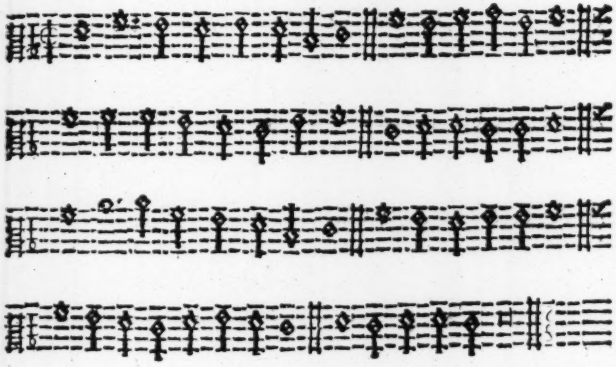
Pſalm 30. In three parts.

BASSUS.

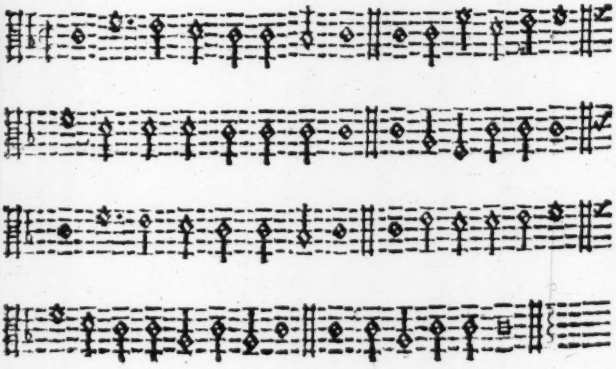


Pſalm 46. In four parts.

ALTUS.

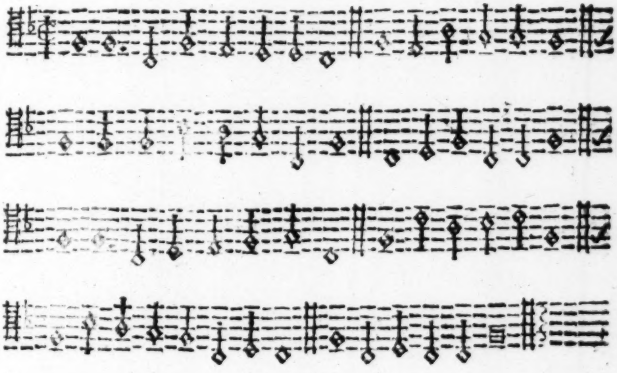


CONTRA.

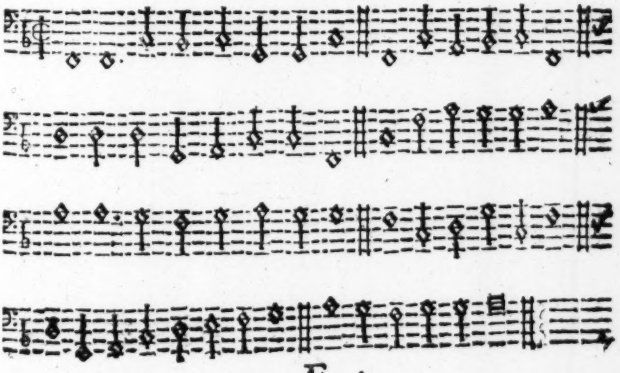


Pſalm 46. In four parts.

TENOR.

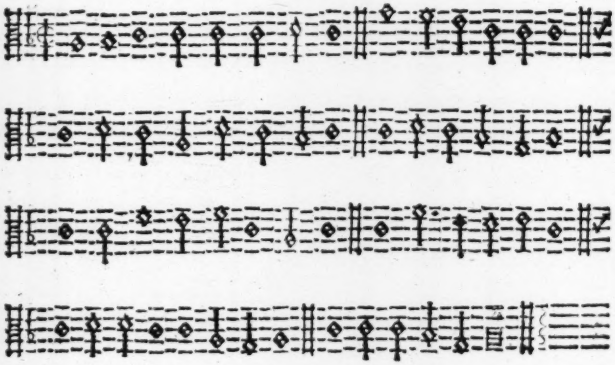


BASSUS.

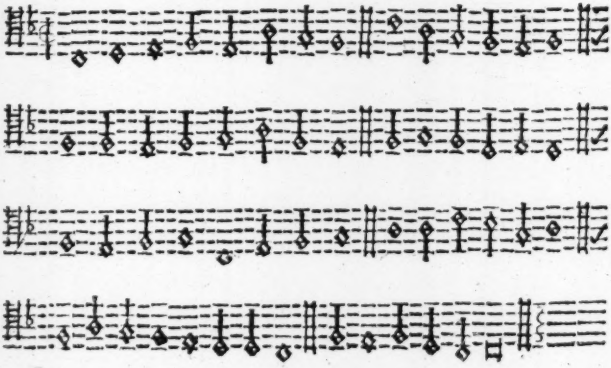


Pſalm 49. In three or four parts.

CONTRA.

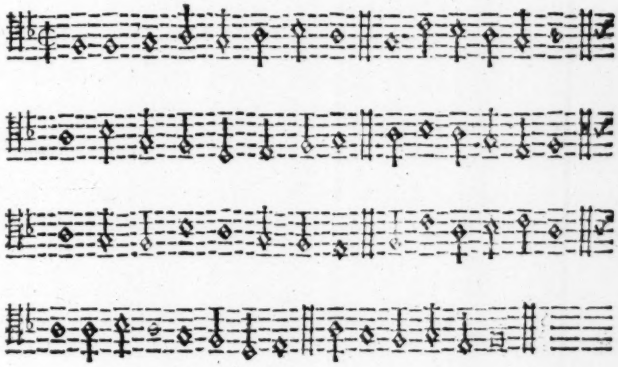


Altus or *Medius.*

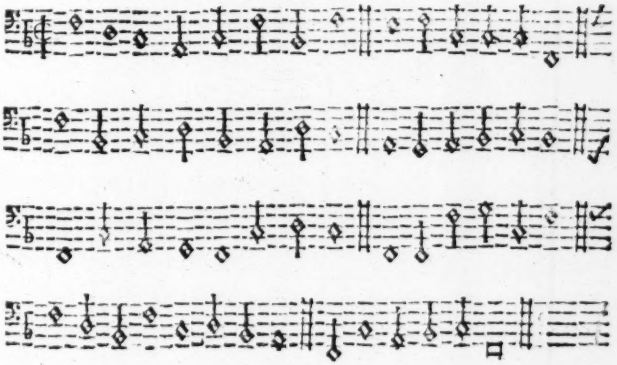


Pſalm 49. In three or four parts.

TENOR.

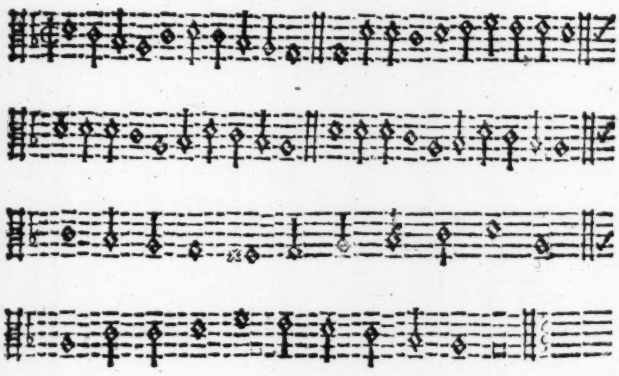


BASSUS.

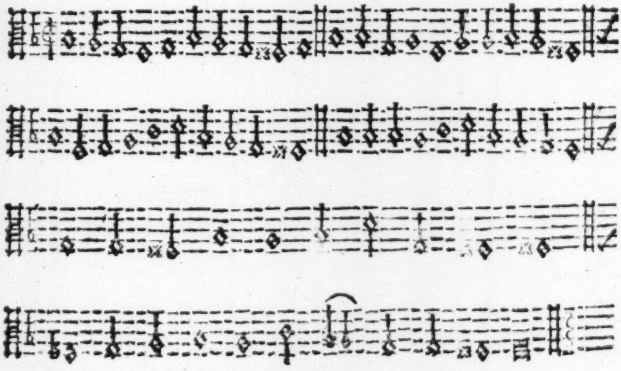


Pſalm 50. In three parts.

CANTUS.

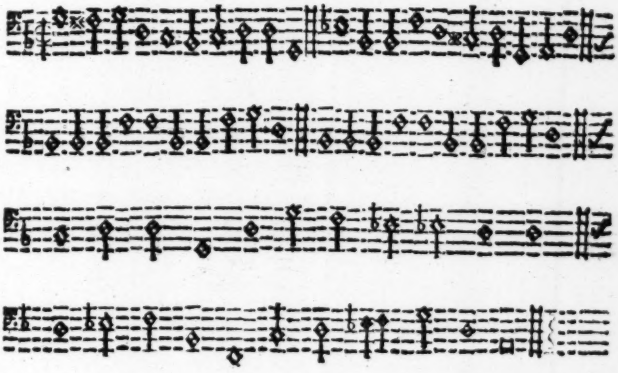


MEDIUS.



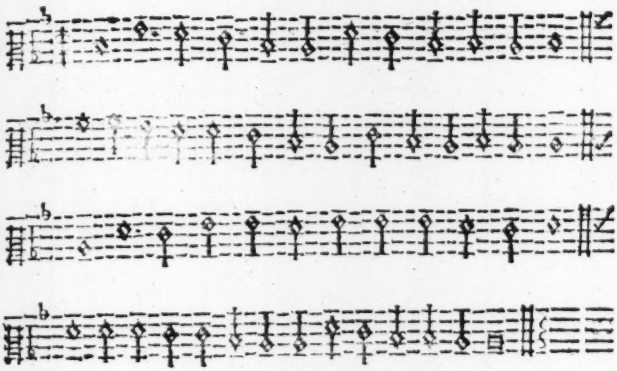
Pſalm 50. In three parts.

BASSUS.

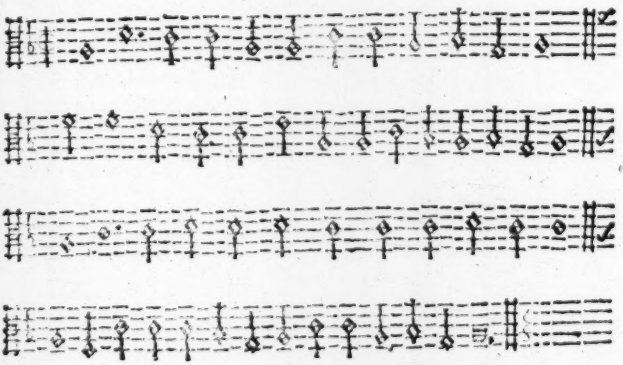


Pſalm 50. Second Metre. In four parts.

ALTUS.

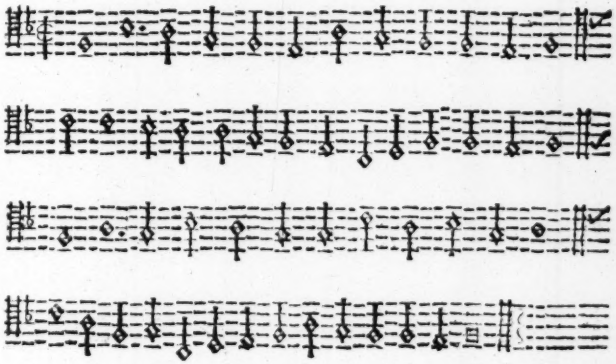


CONTRA.

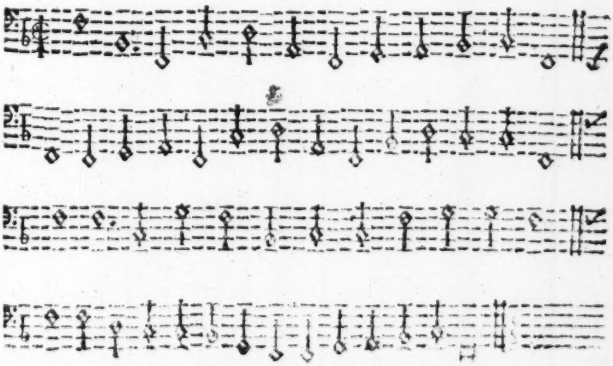


Pſalm 50. Second Metre. In four parts.

TENOR.

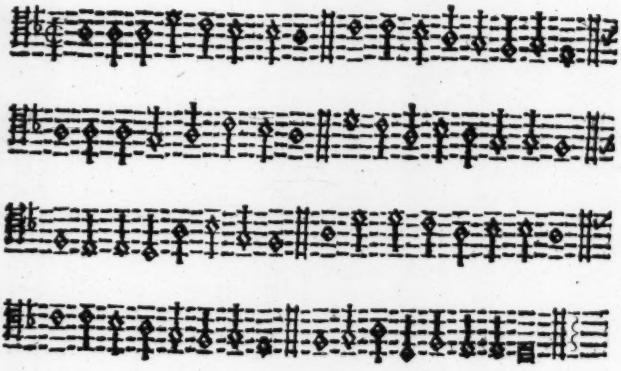


BASS.

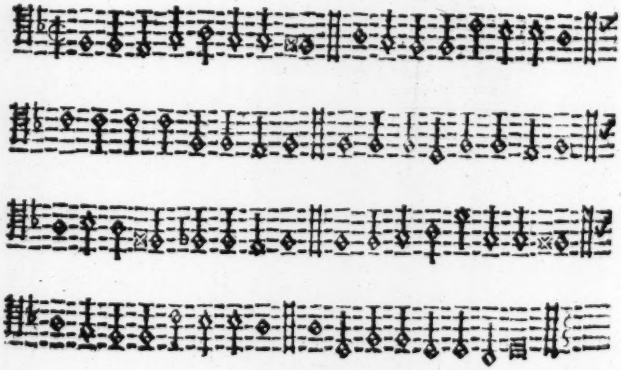


Pſalm 51. In three parts.

CANTUS.

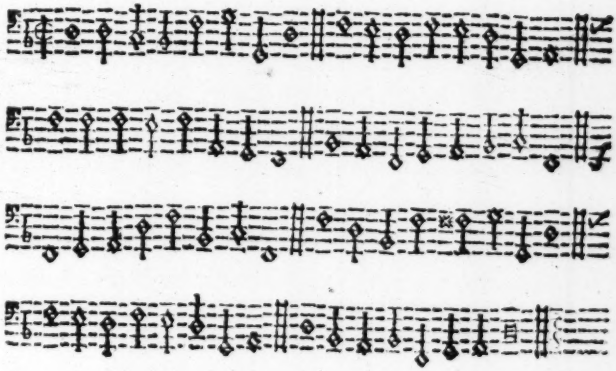


MEDIUS.



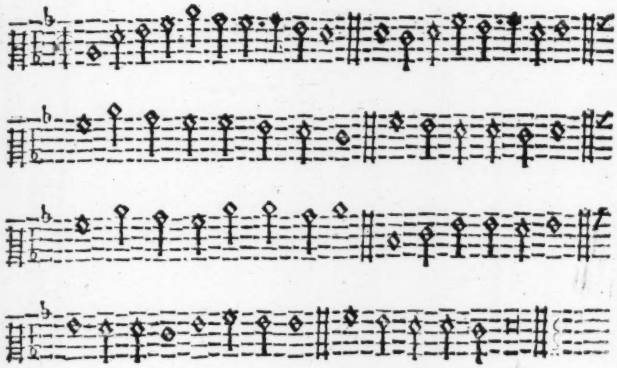
Pſalm 51. In three parts.

BASSUS.

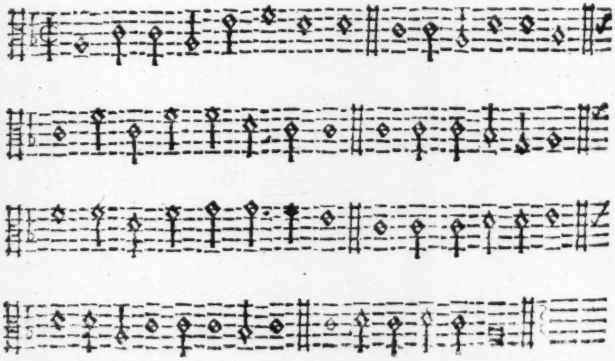


Pſalm 68. In four parts.

TREBLE.

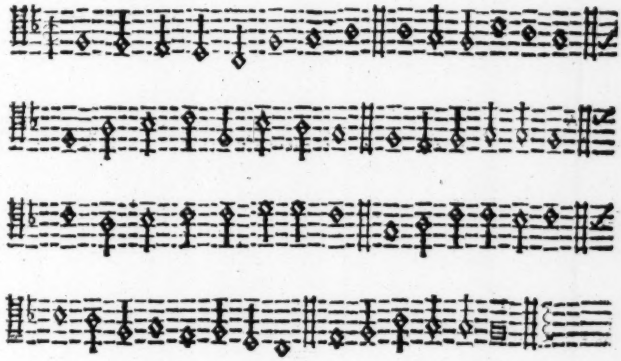


CONTRA.

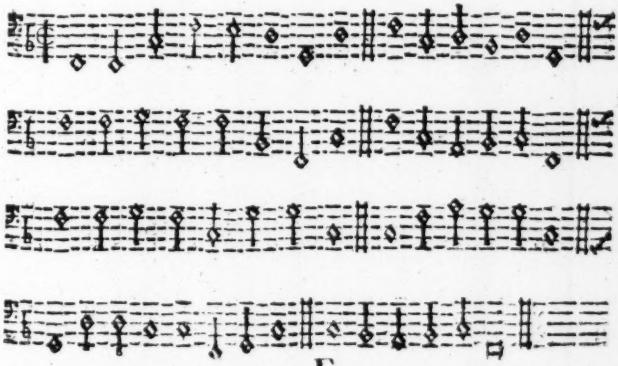


Pſalm 68. In four parts.

TENOR.

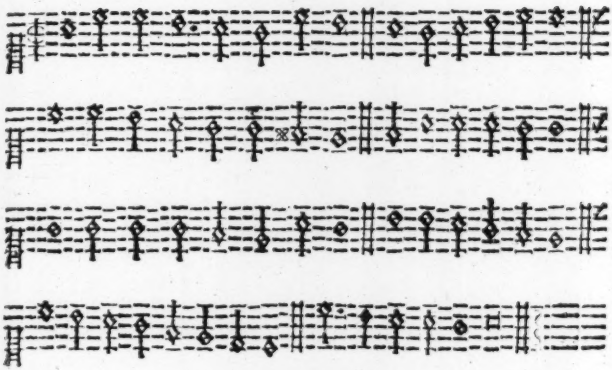


BASSUS.

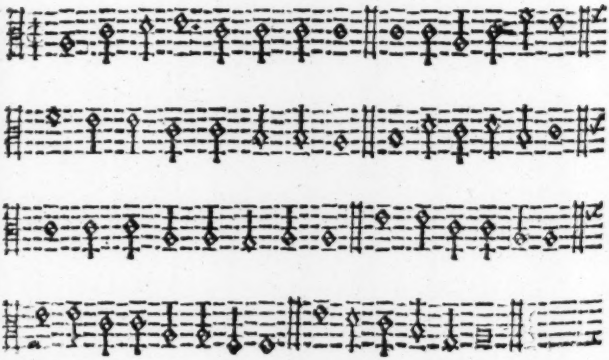


Pſalm 72. In four parts.

ALTUS.

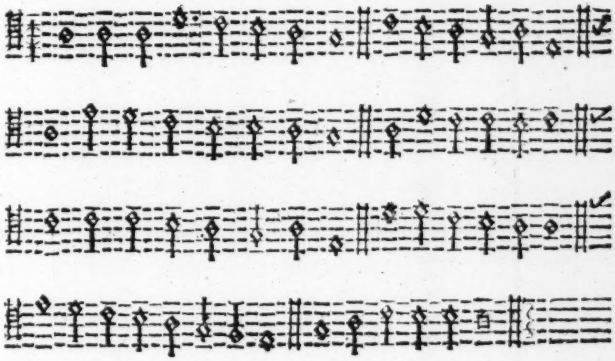


CONTRA.

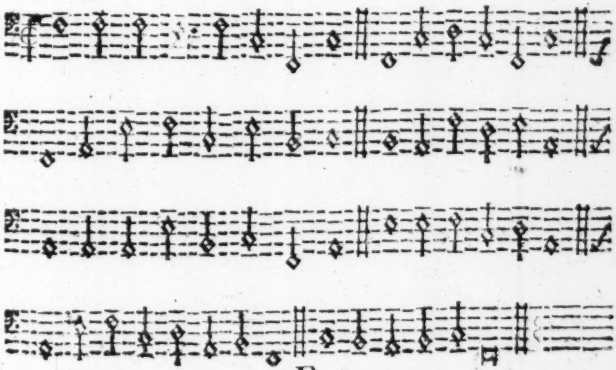


Pſalm 72. In four parts.

TENOR.

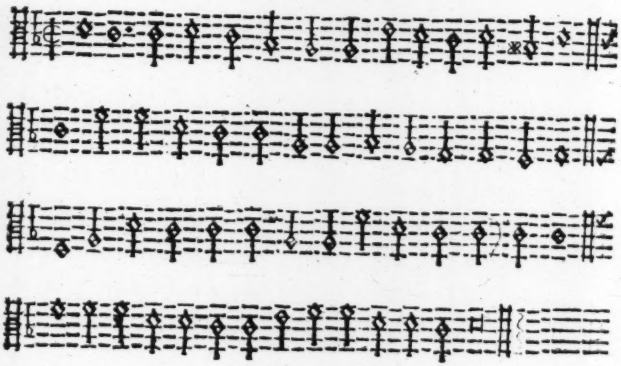


BASSUS.

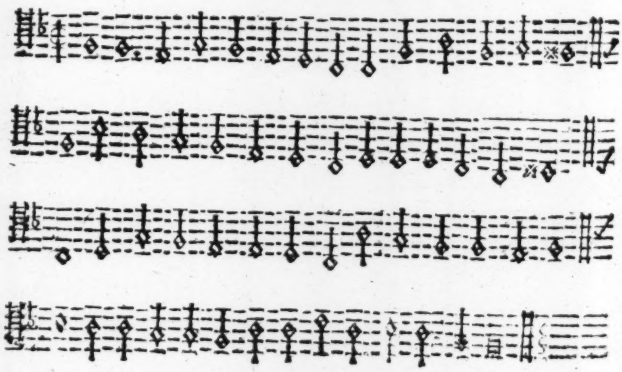


Pſalm 78. In three or four parts.

CONTRA.

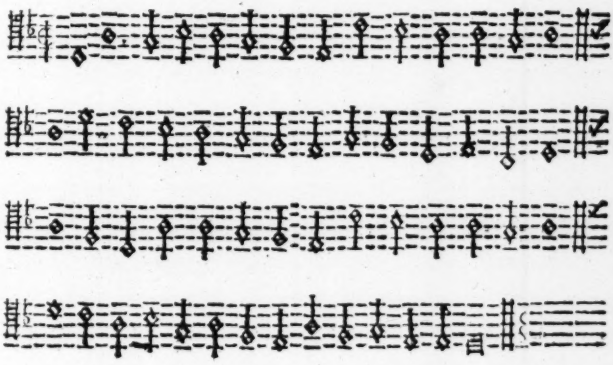


Altus or *Medius.*

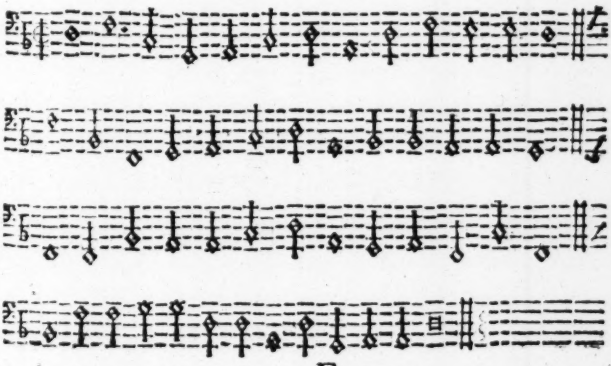


Pſalm 78. In four parts.

TENOR.

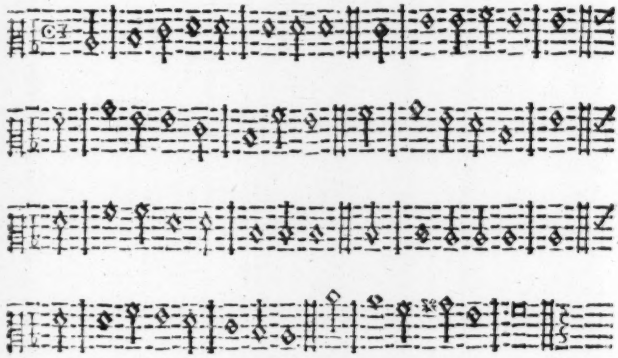


BASSUS.

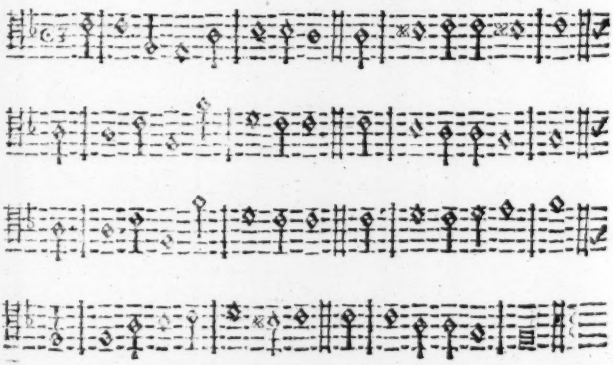


Pſalm 81, 96, 98, 135.
In three or four parts.

CONTRA.

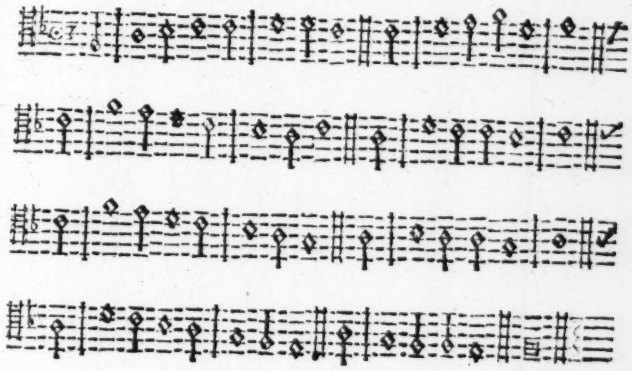


Medius or *Treble.*

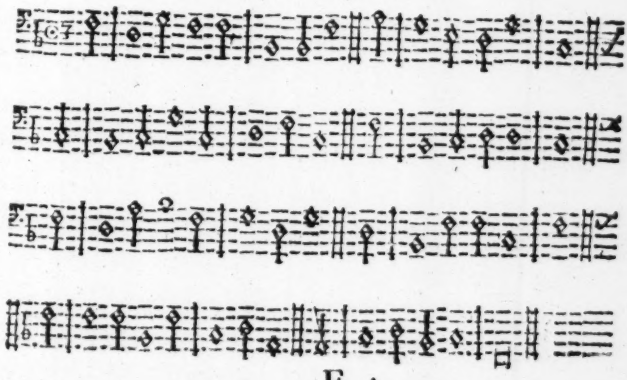


Pſalm 81, 96, 98, 135.
In three or four parts.

TENOR.

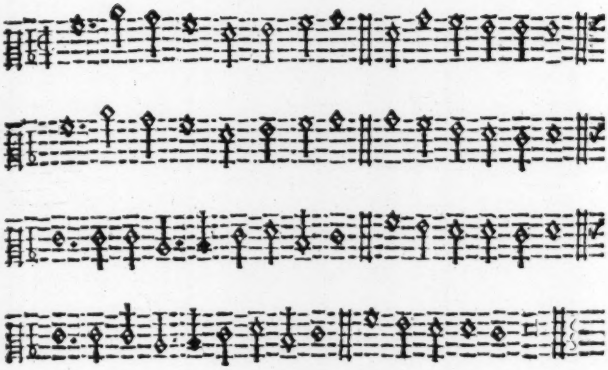


BASSUS.

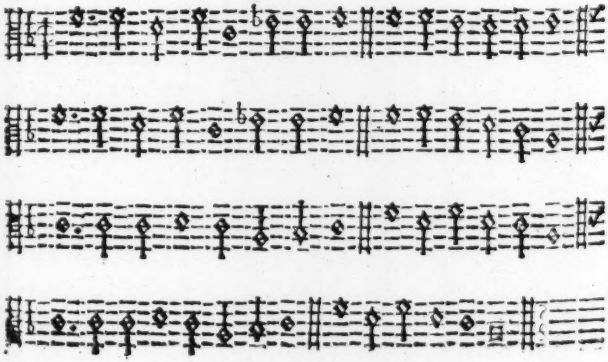


Pſalm 92. In four parts.

ALTUS.

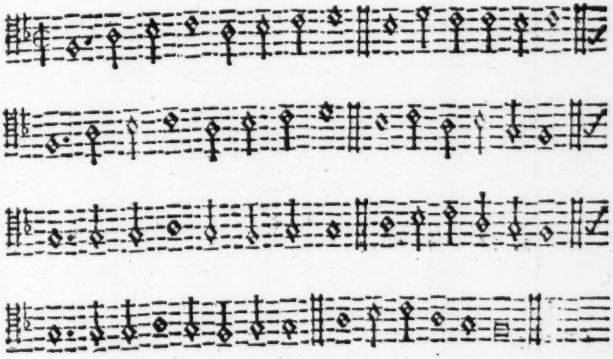


CONTRA.

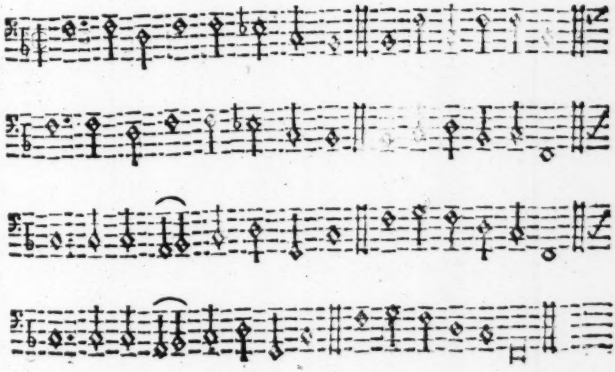


Pſalm 92. In four parts.

TENOR.

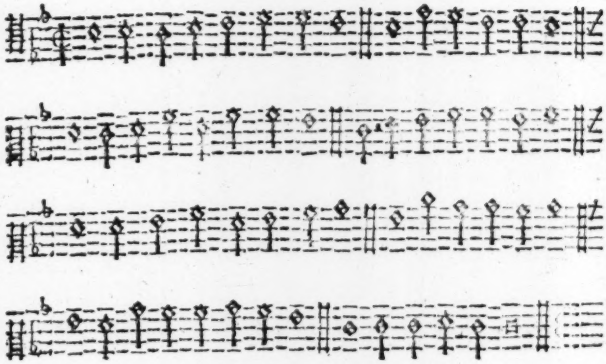


BASSUS.

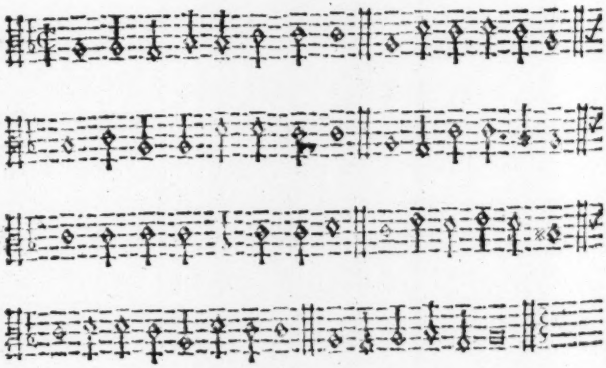


Pſalm 103. In four parts.

TREBLE.

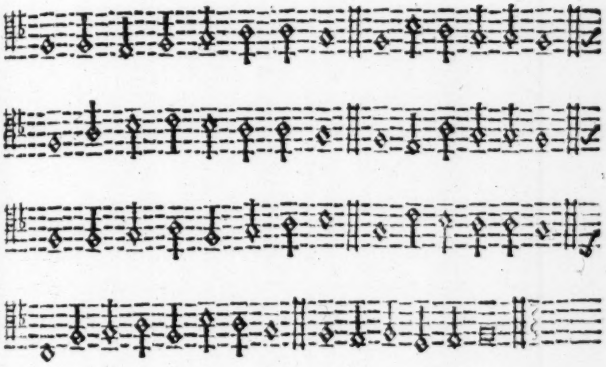


CONTRA.

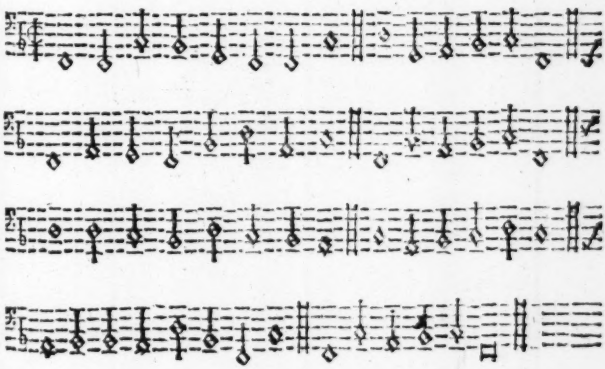


Pſalm 103. In four parts.

TENOR.

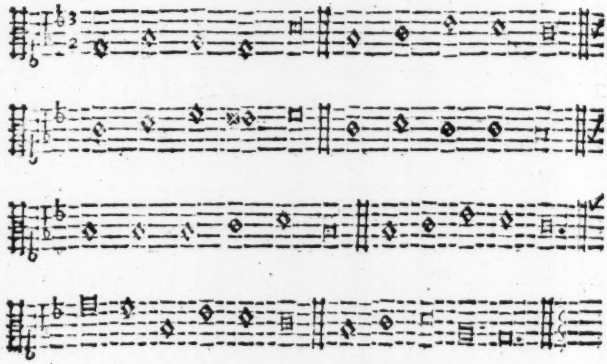


BASSUS.

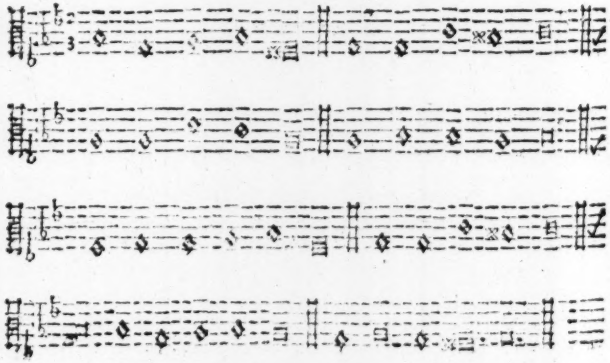


Pſalm 104. In three parts.

CANTUS.

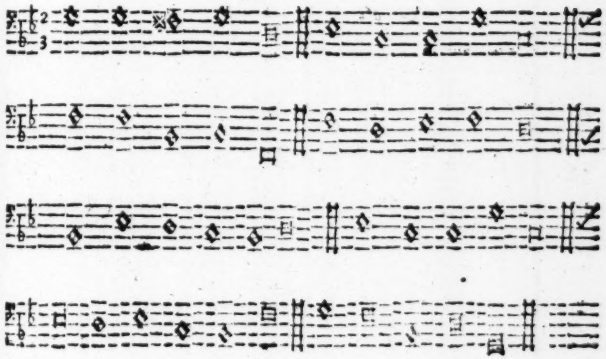


MEDIUS.



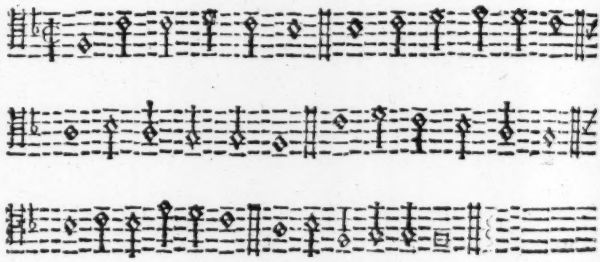
Pſalm 104. In three parts.

BASSUS.

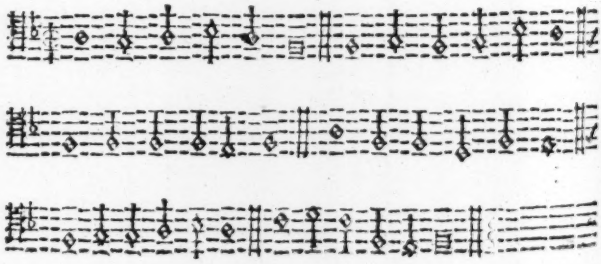


Pſalm 111, 120. In four parts.

CANTUS.

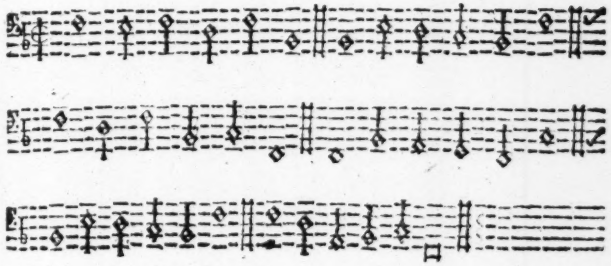


MEDIUS.



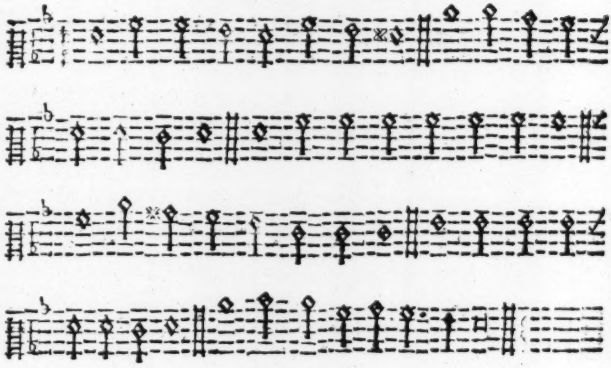
Pſalm 111, 120. In three parts.

BASSUS.

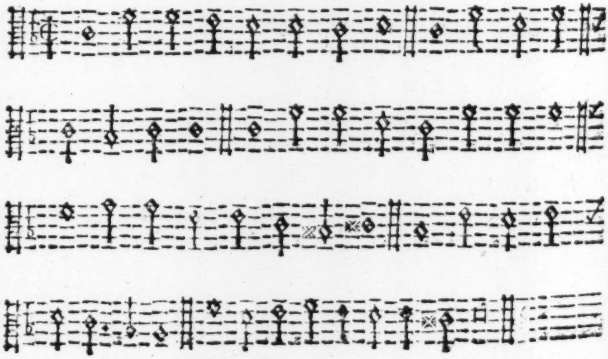


Pſalm 112, 127. In four parts.

TREBLE.

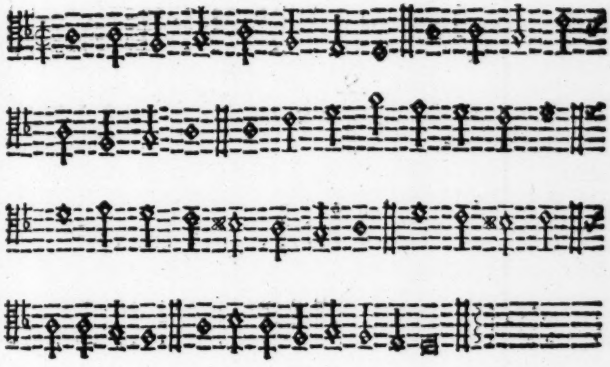


CONTRA.

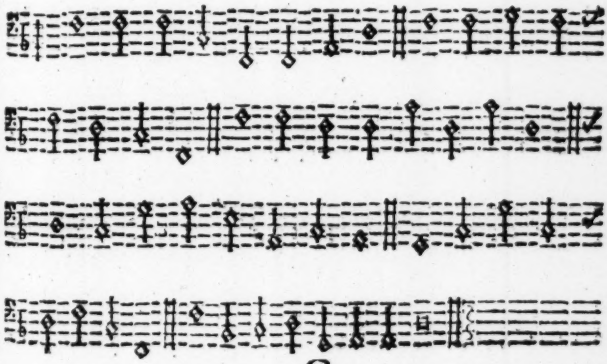


Pſalm 112, 127. In four parts.

TENOR.

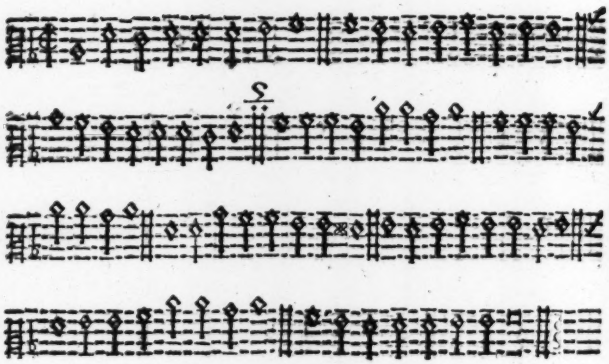


BASSUS.

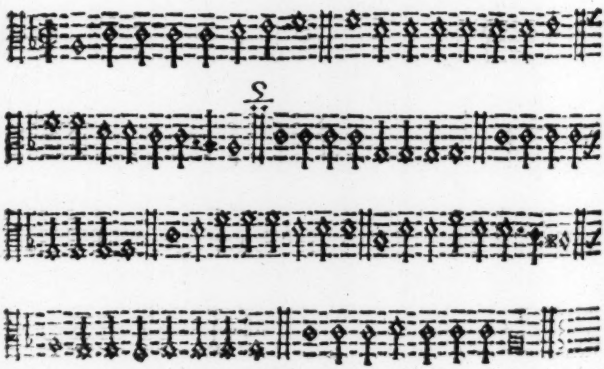


Pſalm 113. In four parts.

TREBLE.

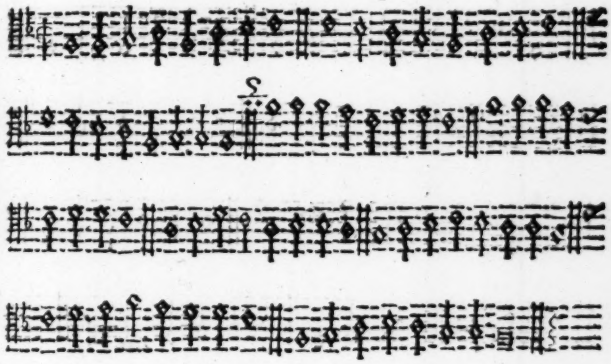


CONTRA.

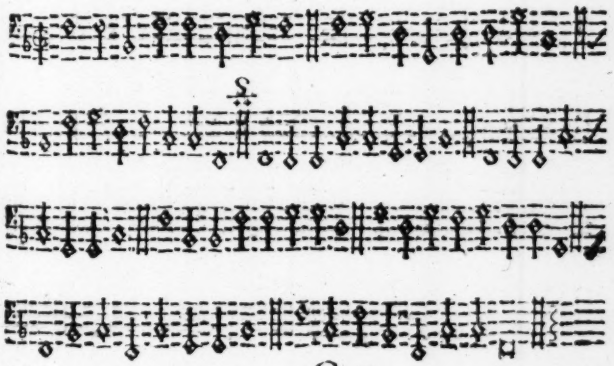


Pſalm 113. In four parts.

TENOR.

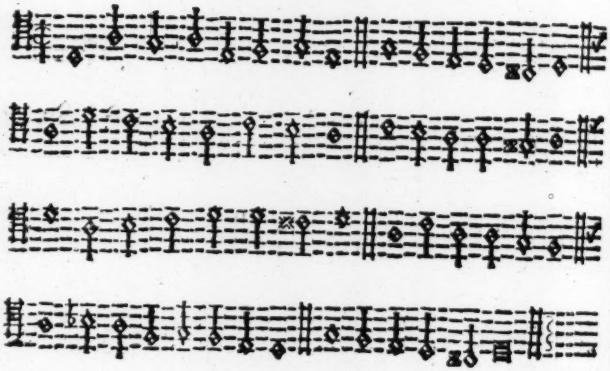


BASSUS.

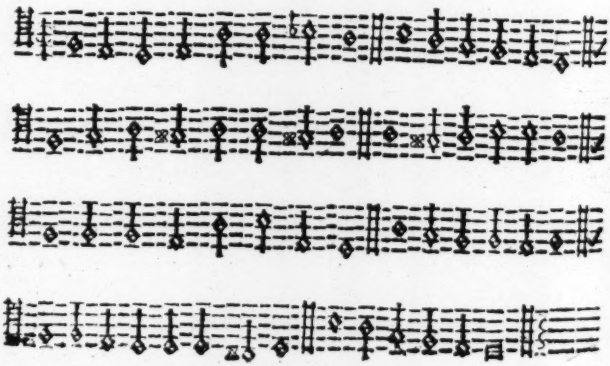


Pſalm 119, 61, 78, 89, 145. In three parts.

CANTUS.

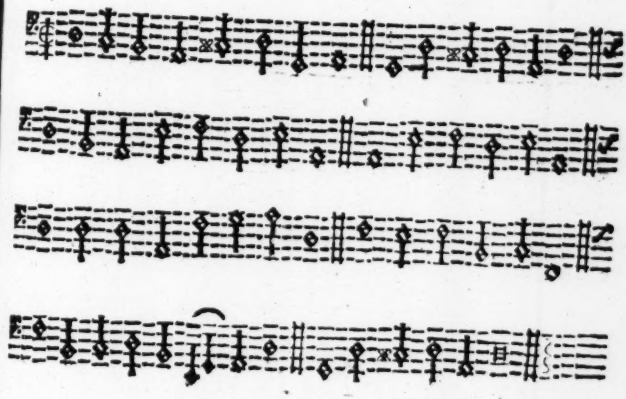


MEDIUS.



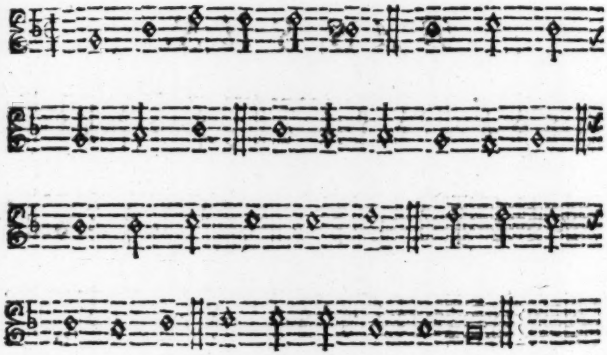
Pſalm 119, 61, 78, 89, 145.
In three parts.

BASSUS.

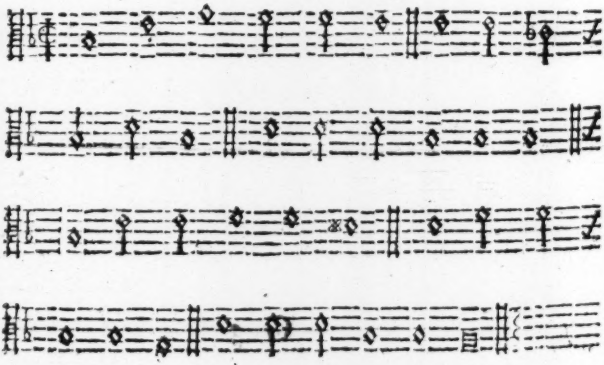


Pſalm 120. In four parts.

TREBLE.

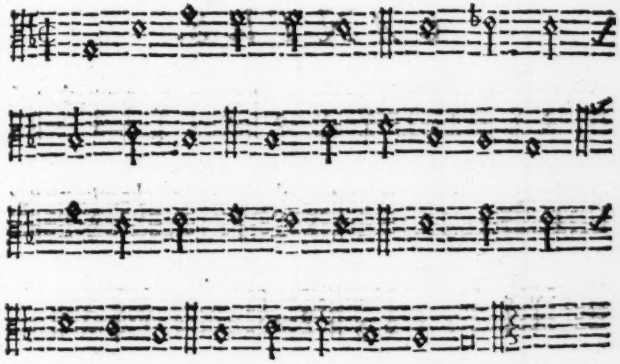


CONTRA.

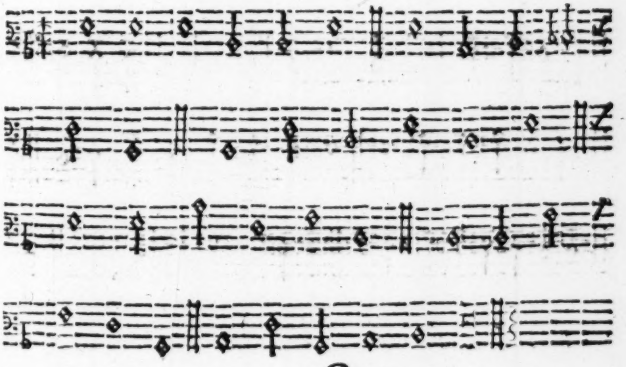


Pſalm 120. In four parts.

TENOR.

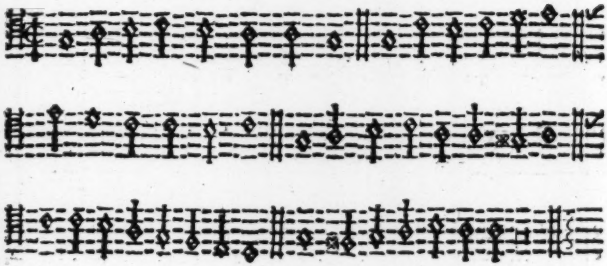


BASSUS.

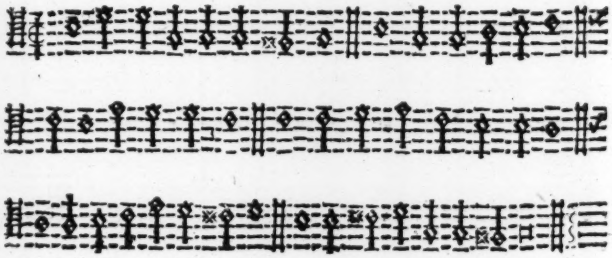


Pſalm 121. In three parts.

CANTUS.

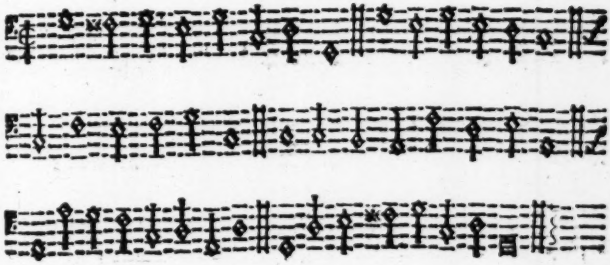


MEDIUS.



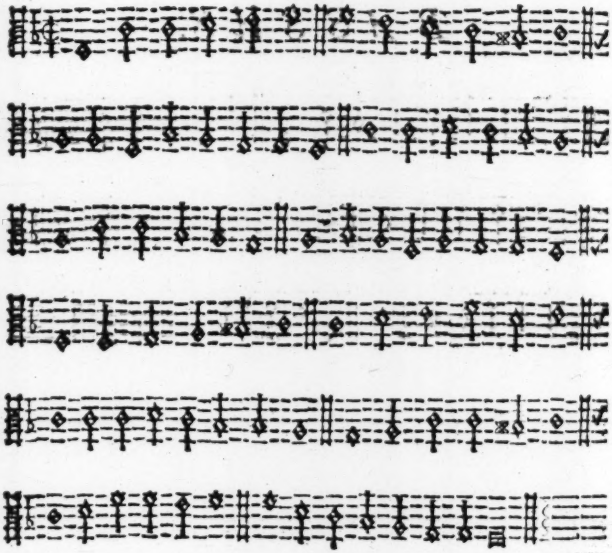
Pſalm 121. In three parts.

BASSUS.

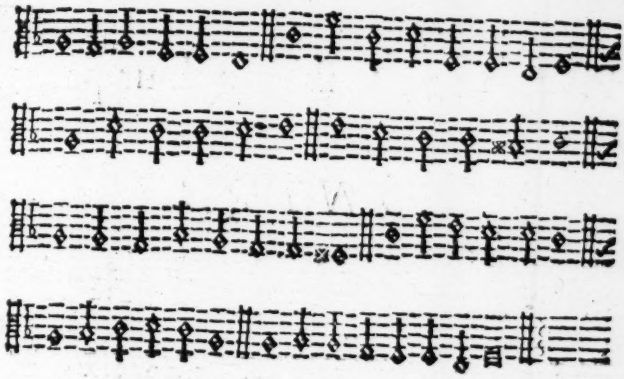


Pſalm 122. In three parts.

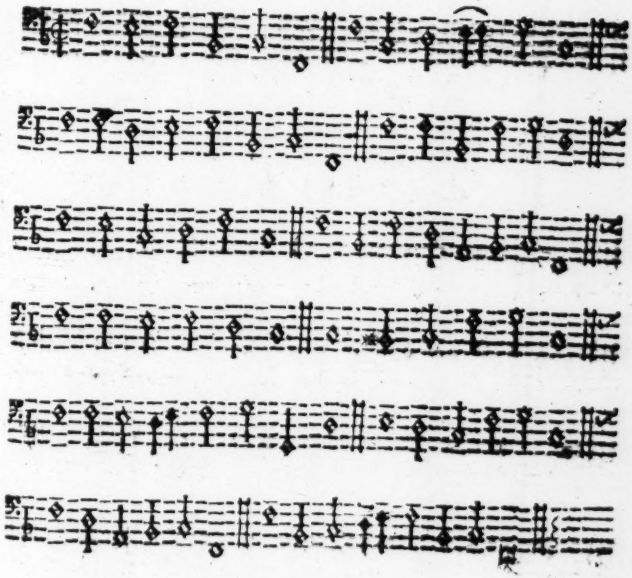
CANTUS.



MEDIUS.

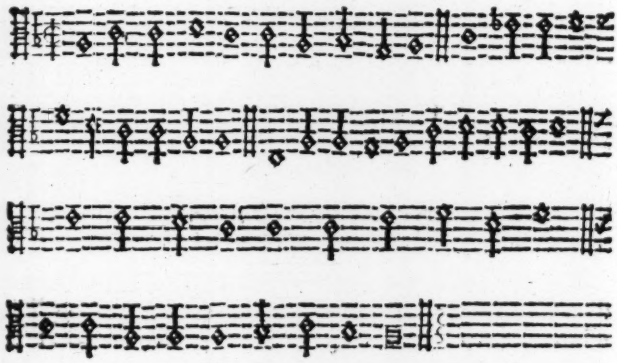


BASSUS.

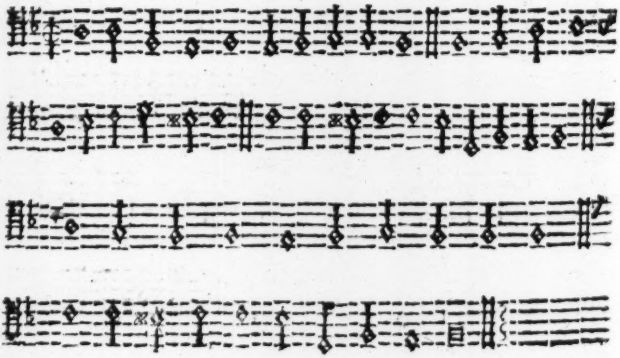


Pſalm 124. In three or four parts.

CONTRA.

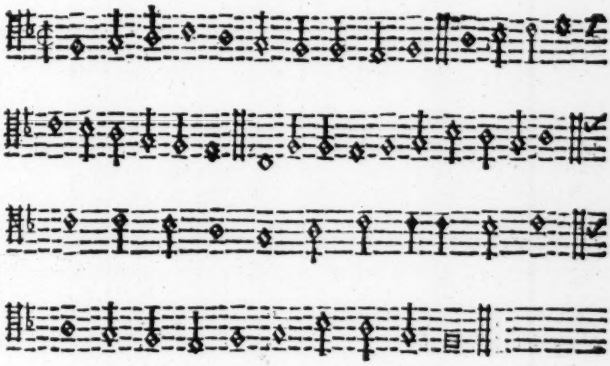


Medius or *Treble.*

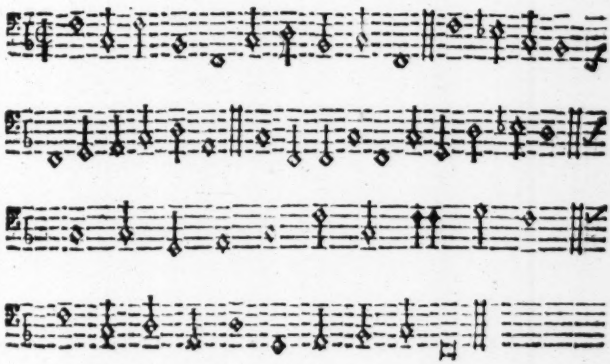


Pſalm 124. In three or four parts.

TENOR.

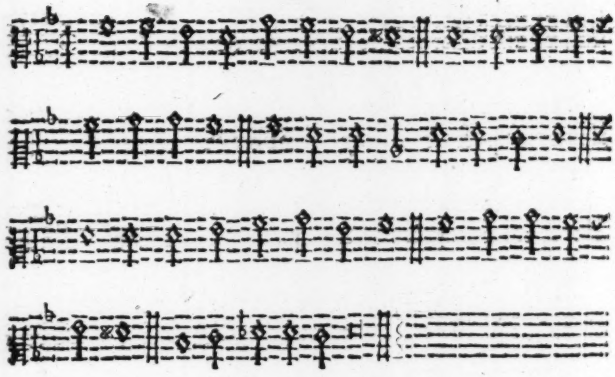


BASSUS.

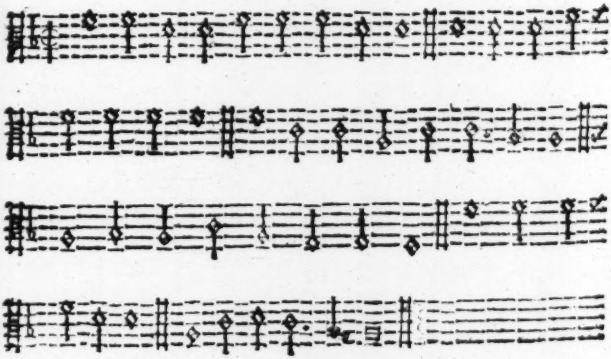


Pſalm 125. In four parts.

TREBLE.

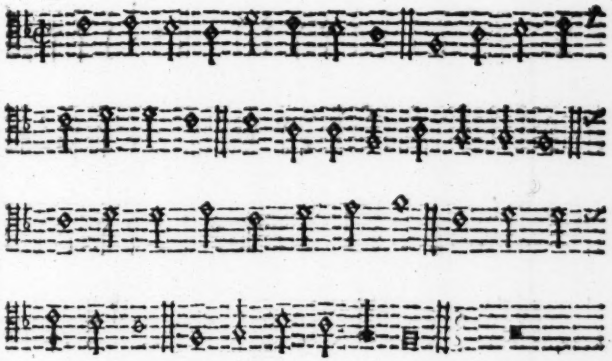


CONTRA.

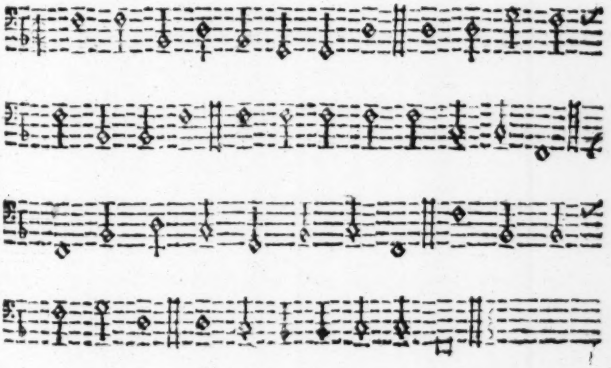


Pſalm 125. In four parts.

TENOR.

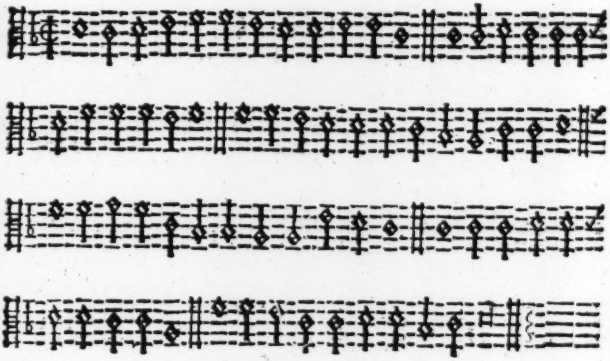


BASSUS.

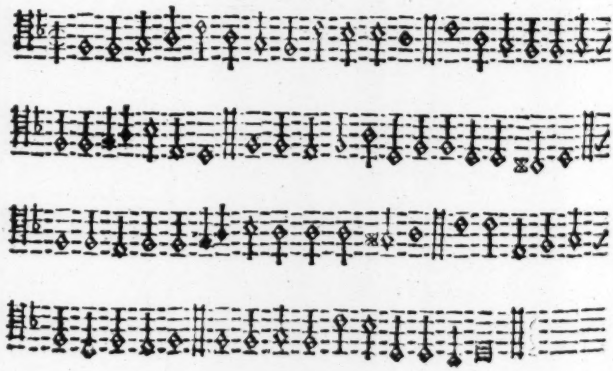


Pſalm 126. In three or four parts.

CONTRA.

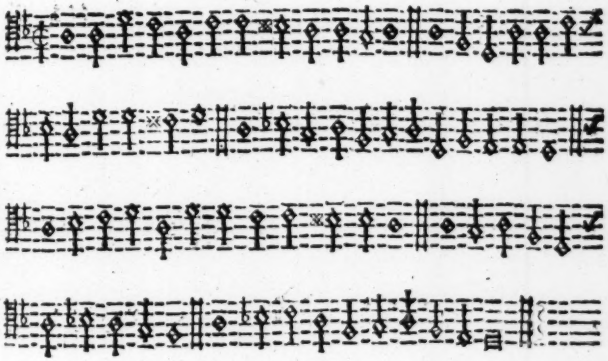


Medius or *Treble.*

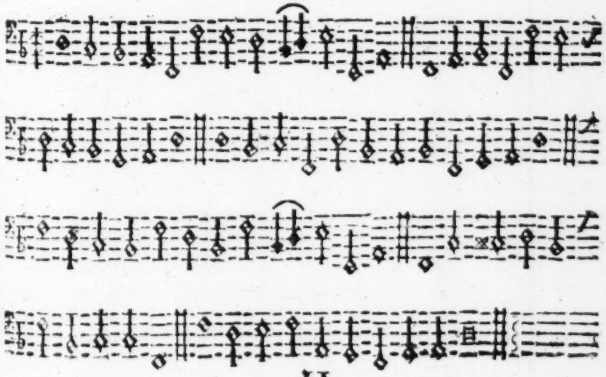


Pſalm 126. In three or four parts.

TENOR.

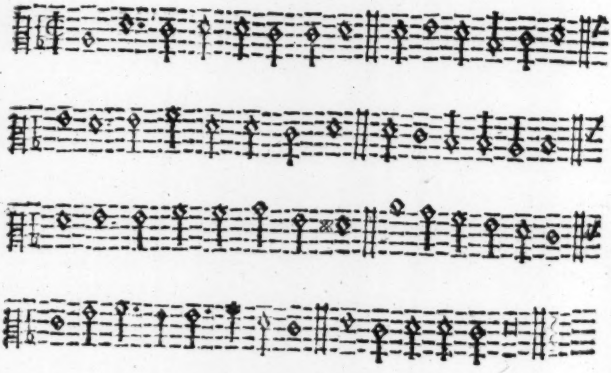


BASSUS.

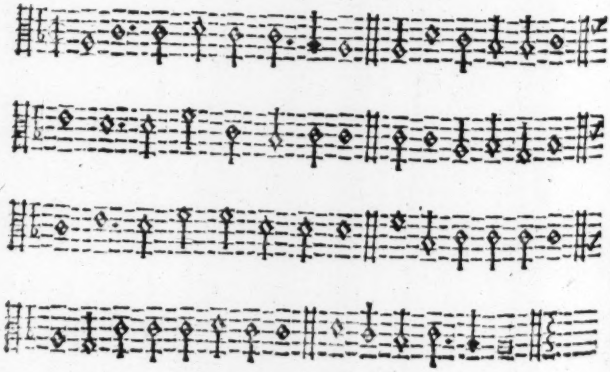


Psalm 132. In four parts.

ALTUS.

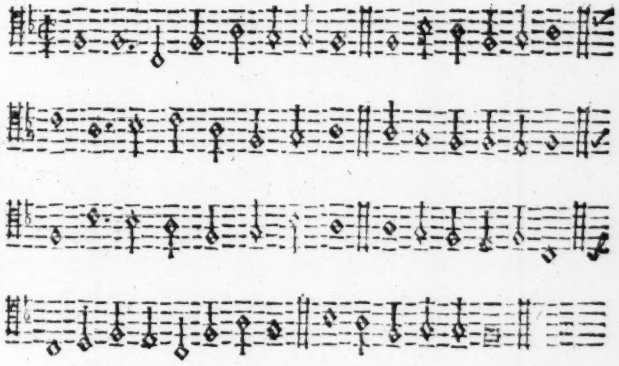


CONTRA.

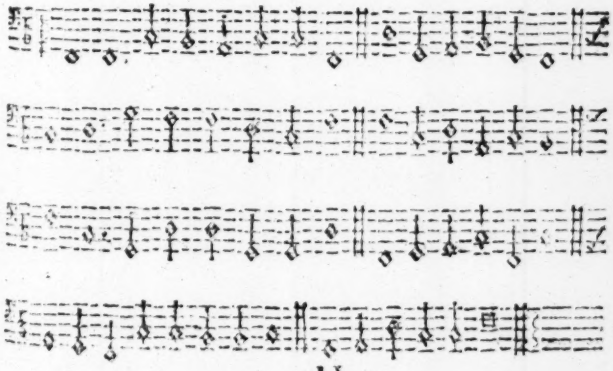


Pſalm 132. In four parts.

TENOR.

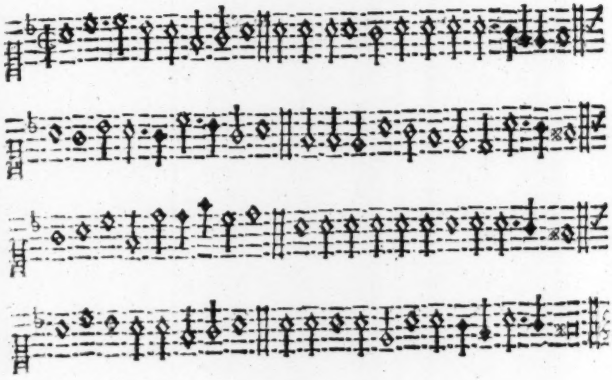


BASSUS.

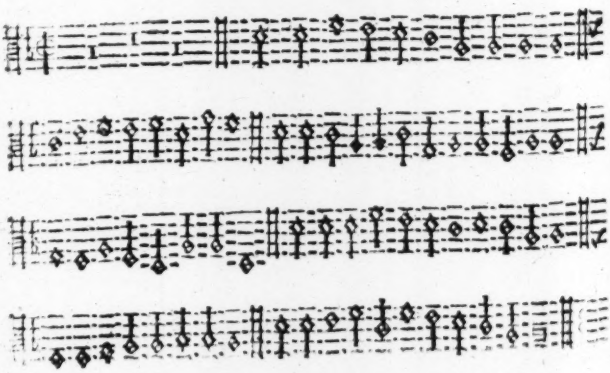


Pſalm 136. In four parts.

ALTUS.

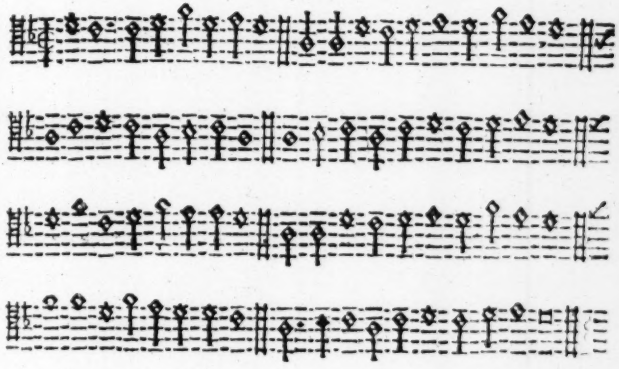


CONTRA.

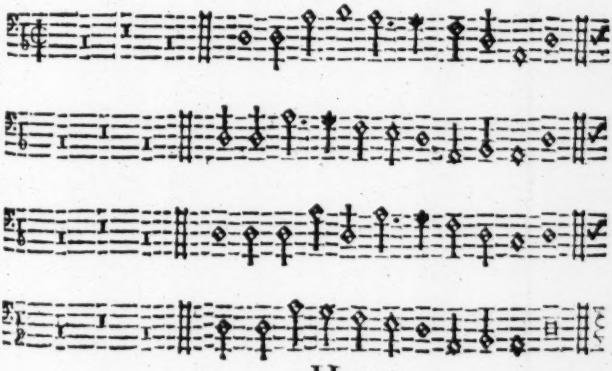


Pſalm 136. In four parts.

TENOR.

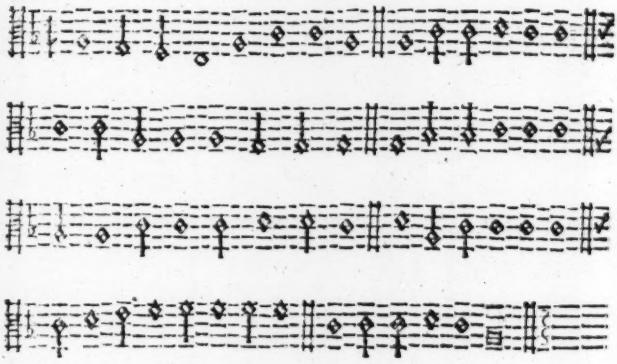


BASSUS.

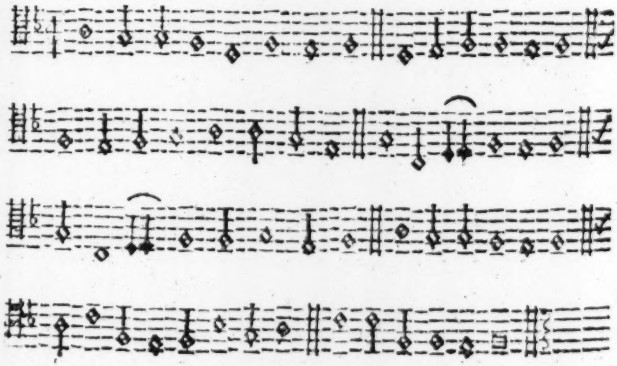


Pſalm 137. In three or four parts.

CONTRA.

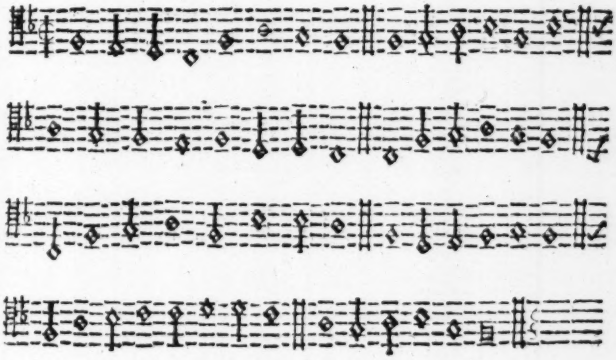


Medius or *Treble.*

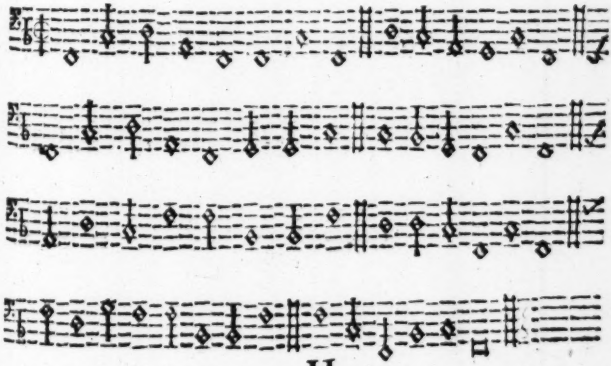


Pſalm 137. In three or four parts.

TENOR.

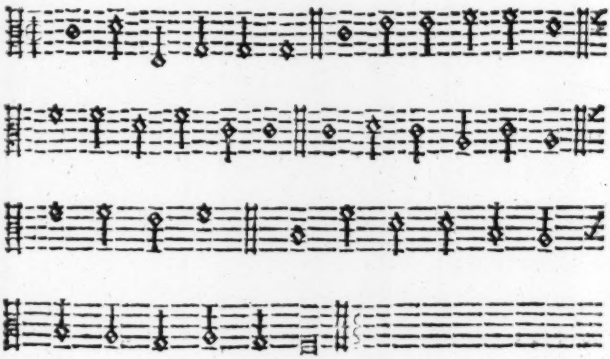


BASSUS.

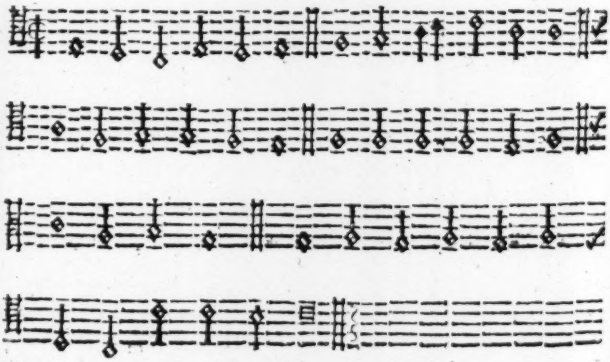


Pſalm 148. In three or four parts.

CONTRA.

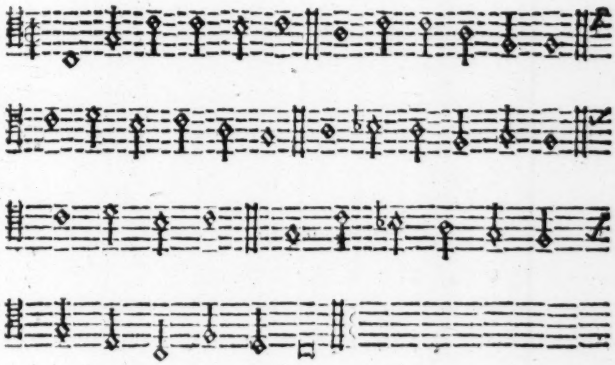


Medius or *Treble.*

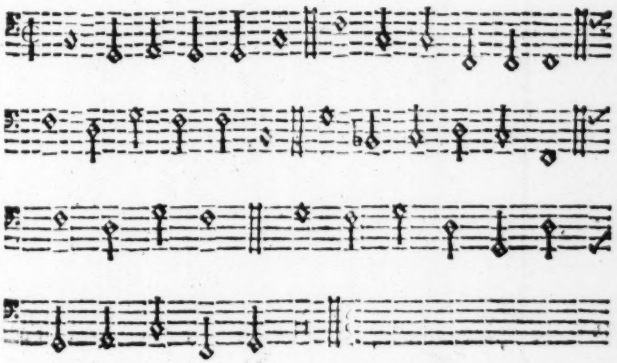


Pſalm 148. In three or four parts.

TENOR.



BASSUS.

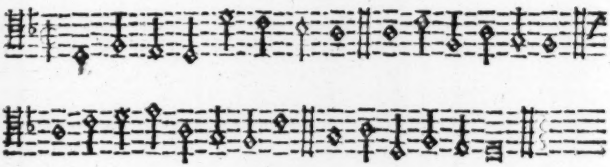


The Single Tunes.

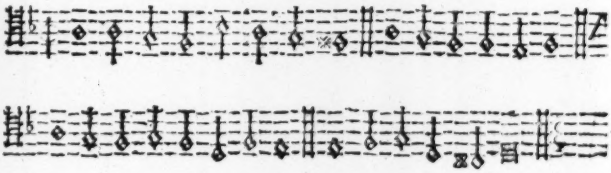
Hackney Tune in three parts.

Pſal. 1, 8, 32, 41, 91, 62, 142.

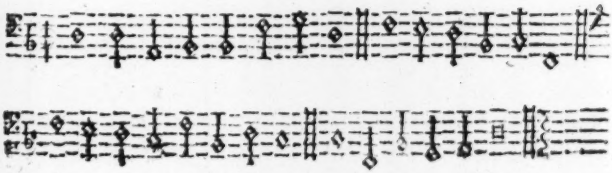
CANTUS.



MEDIUS.

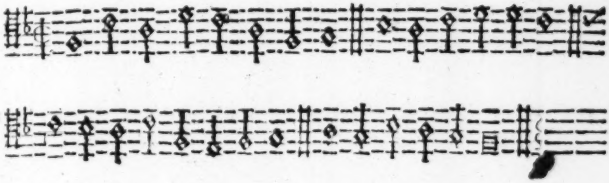


BASSUS.

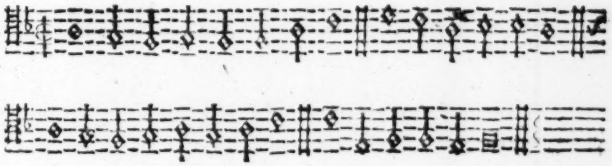


Durham Tune in four parts.
Pſalm 2, 5, 11, 20, 28, 37, *76.*

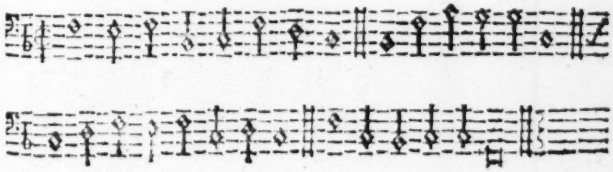
CANTUS.



MEDIUS.

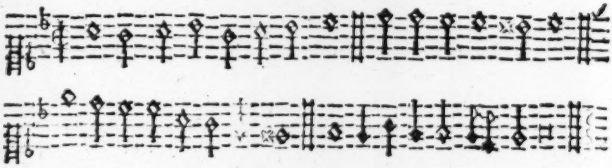


BASSUS.

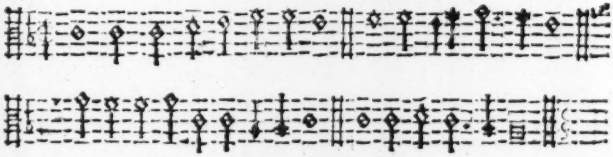


Durham Tune in three parts.
Pſalm 2, 5, 11, 20, 28, 37, 76.

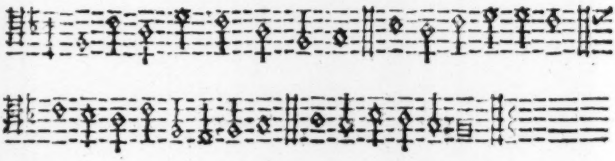
ALTUS.



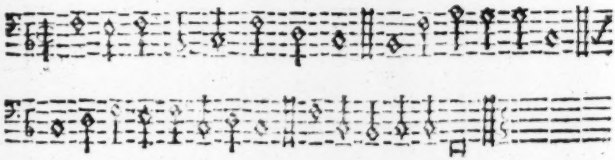
CONTRA.



TENOR.

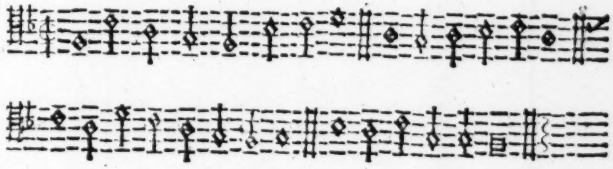


BASSUS.

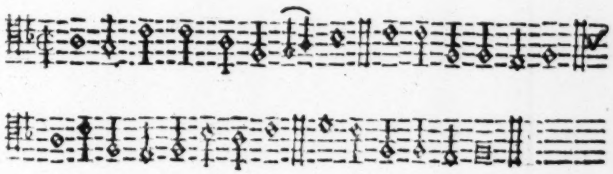


Gloceſter Tune in three parts.
Pſal. 9,10,38,48,60,73,83,143.

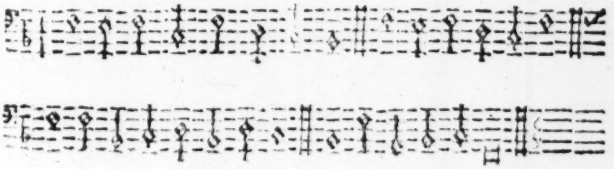
CANTUS.



MEDIUS.

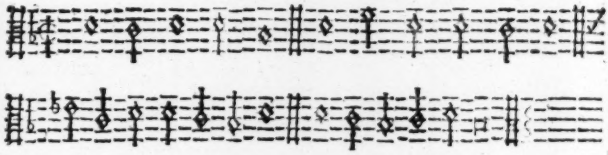


BASSUS.

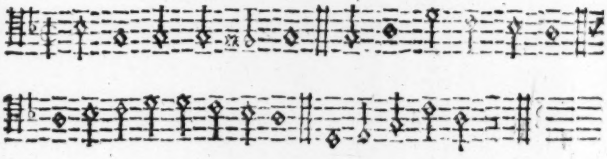


Cambridge ſhort Tune.
In three or four parts.

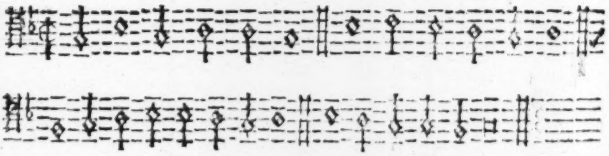
CONTRA.



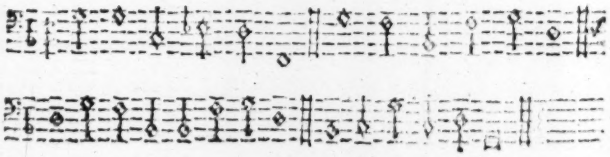
Medius or *Treble.*



TENOR.



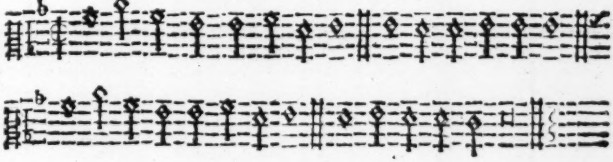
BASSUS.



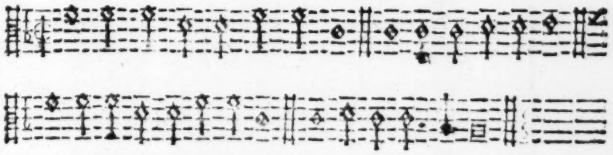
York Tune in four parts.

Pſalm 14, 19, 65, 138, 144.

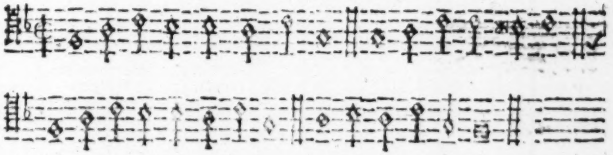
TREBLE.



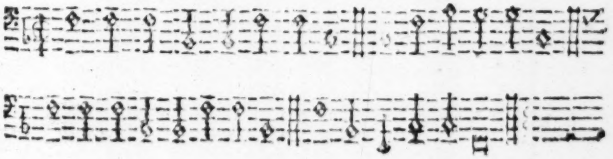
CONTRA.



TENOR.

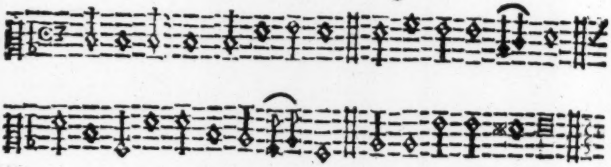


BASSUS.

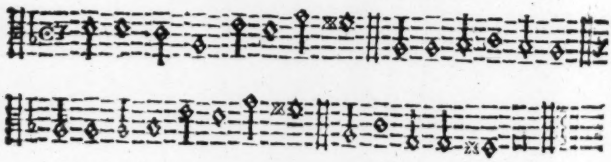


Martyrs Tune in three or four parts.
Pſal. 15, 39, 62, 92, 118, 149.

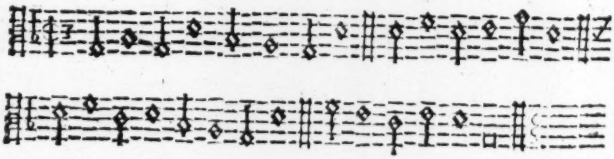
CONTRA.



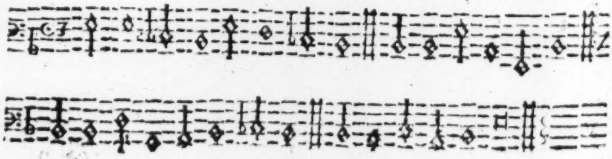
Medius or *Treble.*



TENOR.



BASSUS.

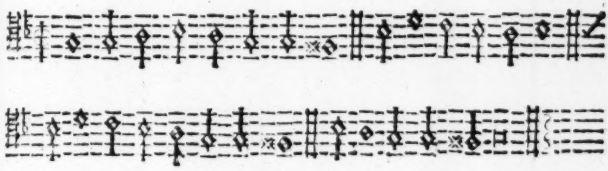


Windſor or *Bolton Tune.*

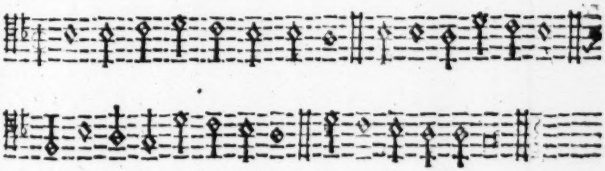
In three parts.

Pſalm 17, 26, 74, 85, 90, 123.

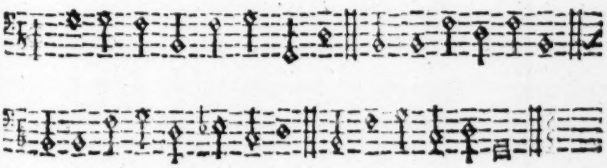
CANTUS.



MEDIUS.

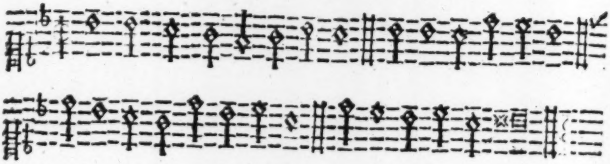


BASSUS.

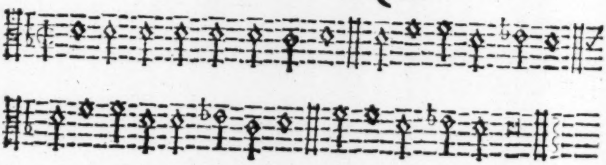


Windsor or *Bolton Tune* in 4 parts. Psalm 17,26,74,85,90,123.

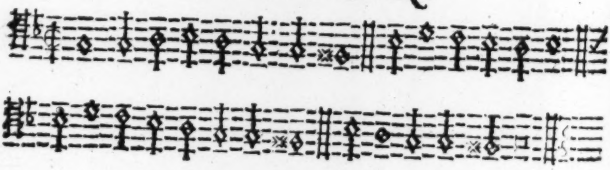
ALTUS.



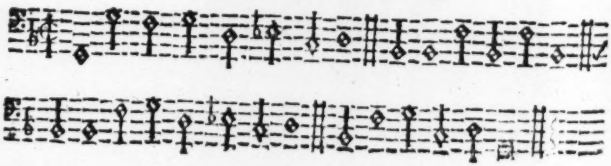
CONTRA.



TENOR.

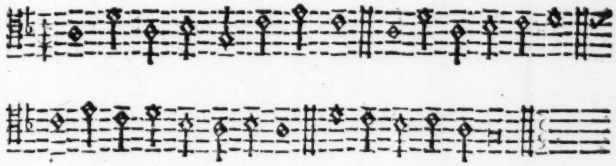


BASSUS.

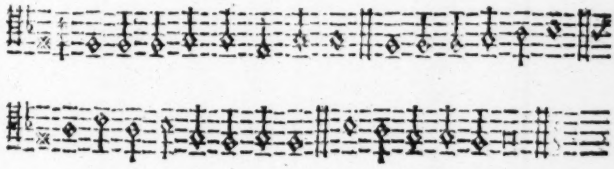


Lichfield new Tune in three parts. Pſalm 31, 52, 56, 128.

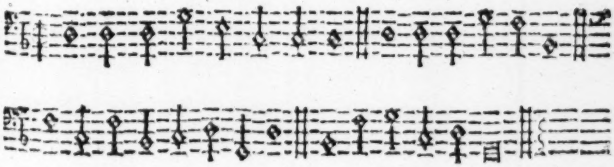
CANTUS.



MEDIUS.

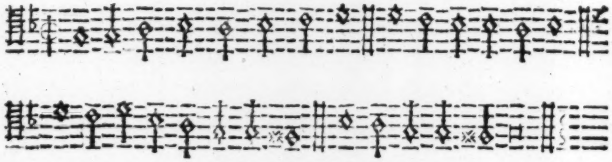


BASSUS.

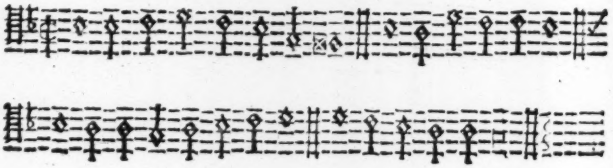


Lichfield old Tune in three parts. Pſalm 31, 52, 56, 128.

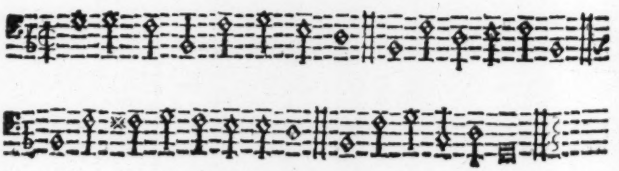
CANTUS.



MEDIUS.

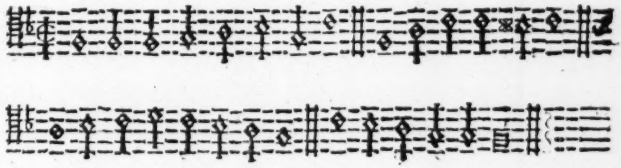


BASSUS.

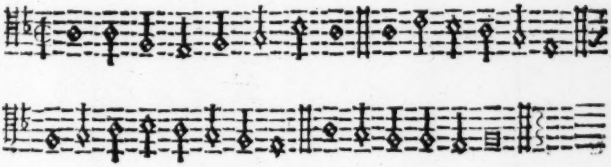


Weſtminſter Tune in three parts.
Pſalm 35, 40, 97, 115.

CANTUS.



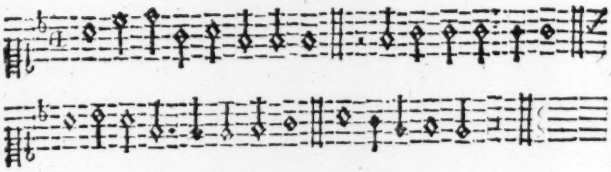
MEDIUS.



BASSUS.

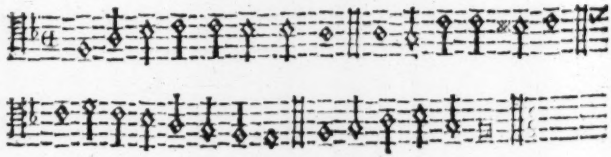
Dukes Tune in four parts.
Pſalm 33, 87, 99, 114.

ALTUS.

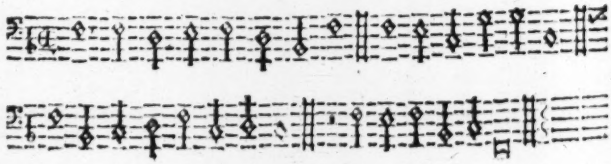


CONTRA.

TENOR.

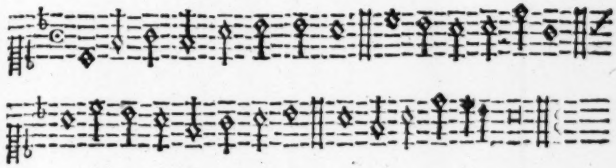


BASSUS.

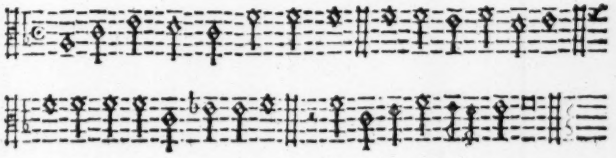


Chicheſter Tune in four parts. Pſal. 22, 53, 110.

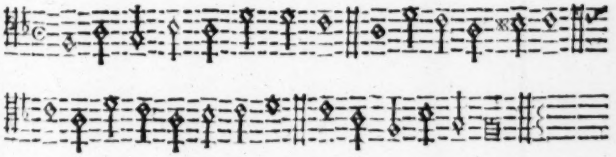
ALTUS.



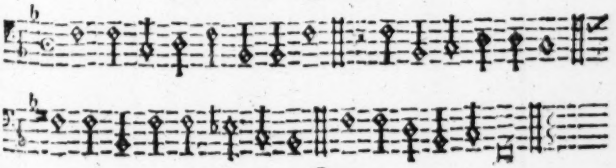
CONTRA.



TENOR.

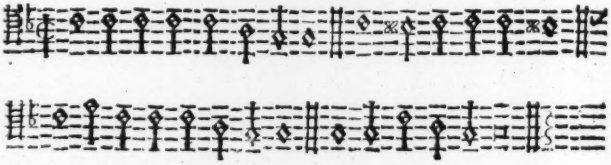


BASSUS.

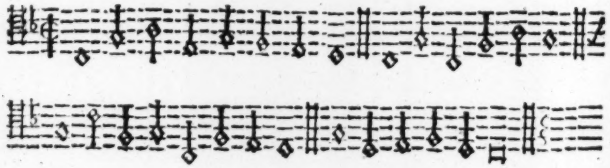


Isle of Providence Tune in 3 parts. Psalm 21, 43, 84, 106.

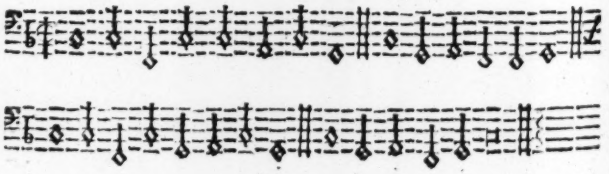
CONTRA.



TENOR.



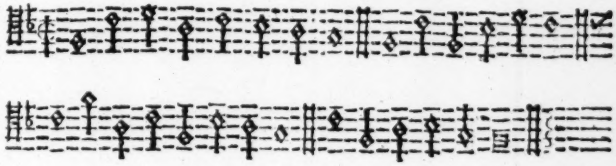
BASSUS.



Iſle of Providence or *St. David's Tune* in three parts.

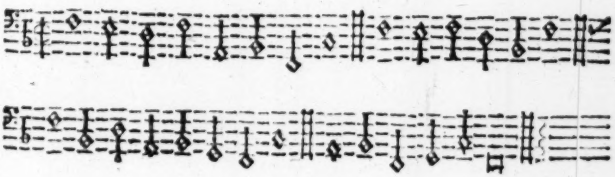
Pſalm 21, 43, 84, 106.

CANTUS.



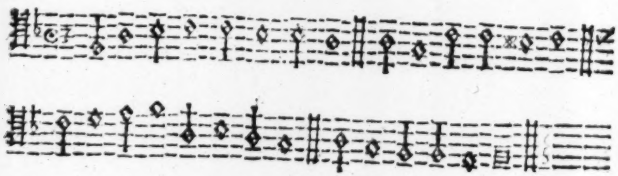
MEDIUS.

BASSUS.

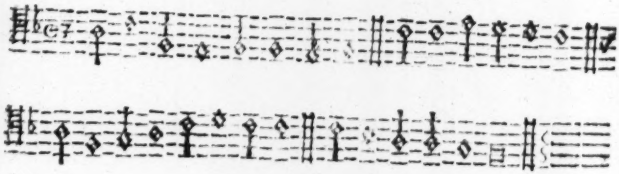


Playford's New Hymn Tune,
In three parts.
Pſalm 24, 34, 95, 107.

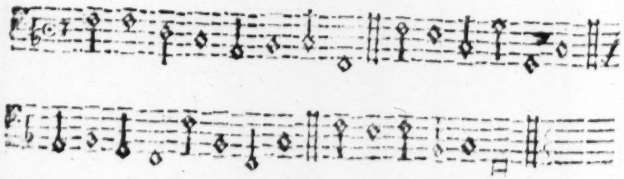
CANTUS.



MEDIUS.

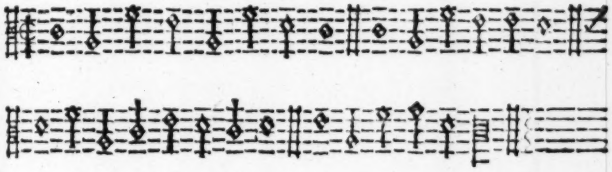


BASSUS.

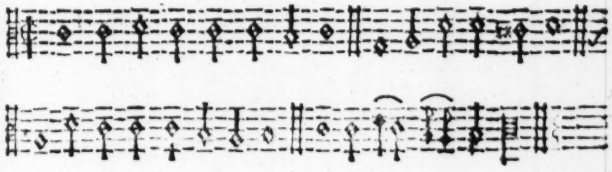


Bangor Tune in three parts. Pſalm 42, 64, 94.

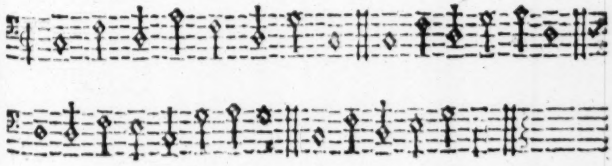
TENOR.



MEDIUS.

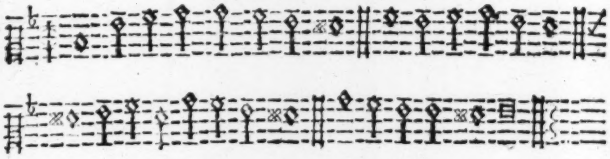


BASSUS.

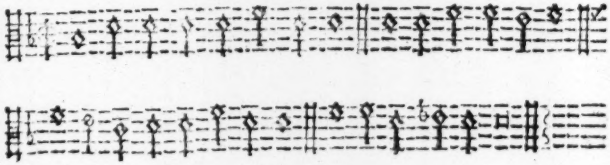


Standiſh Tune in four parts. Pſalm 131, 133, 139.

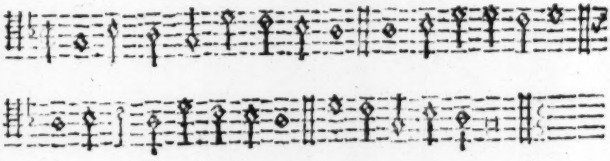
TREBLE.



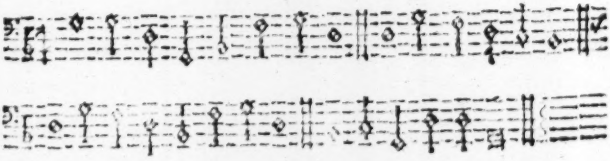
CONTRA.



TENOR.

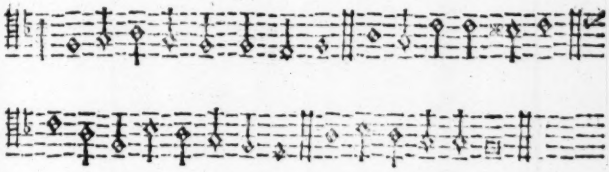


BASSUS.

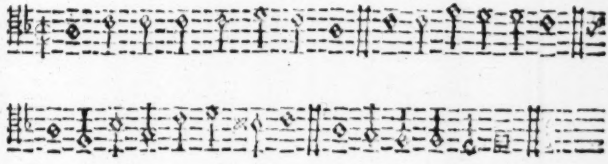


Peterborough Tune in three parts. Pſalm 13, 44, 116.

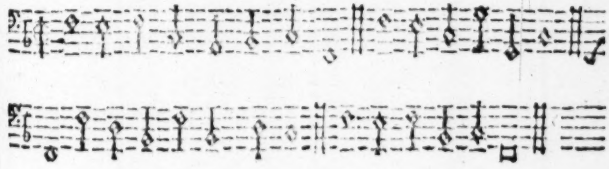
CANTUS.



MEDIUS.

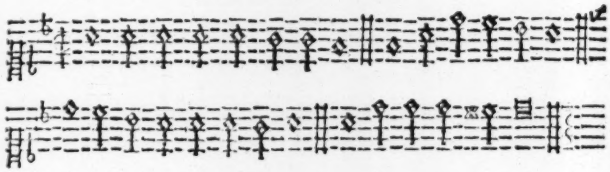


BASSUS.

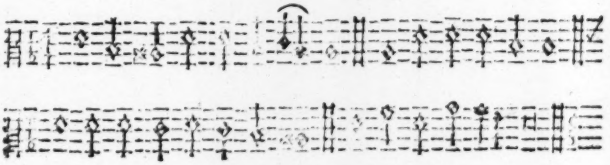


Chriſt's Hoſpital Tune in four parts. Pſalm 47, 129, 146.

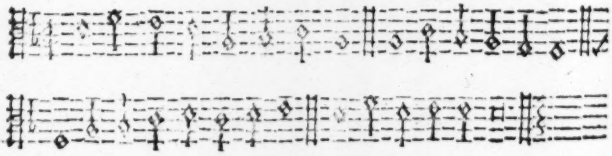
ALTUS.



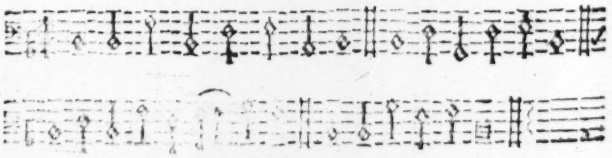
CONTRA.



TENOR.

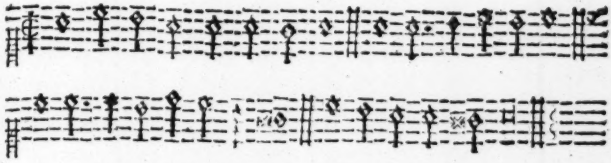


BASSUS.

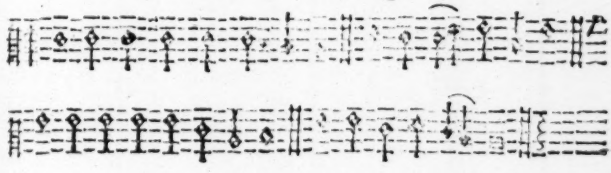


Cheſter Tune in four parts.
Pſalm 31, 80.

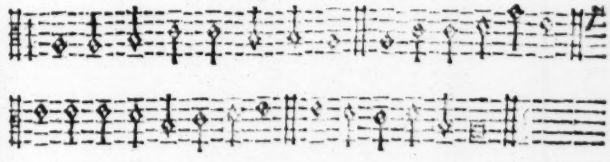
ALTUS.



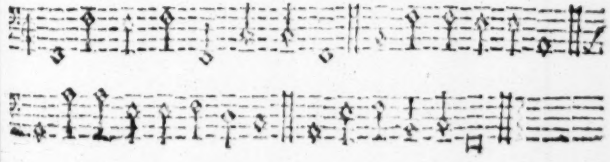
CONTRA.



TENOR.

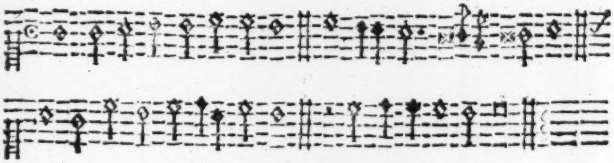


BASSUS.

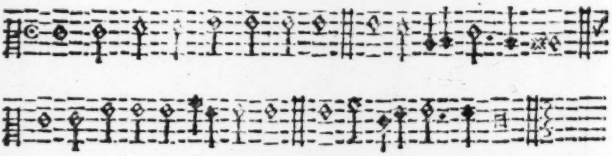


Carliſle Tune in four parts. Pſalm 29, 79.

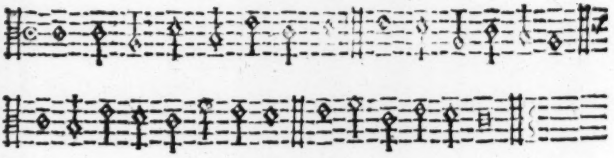
ALTUS.



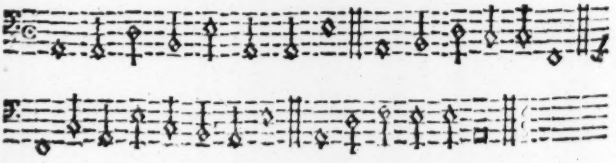
CANTUS.



TENOR.

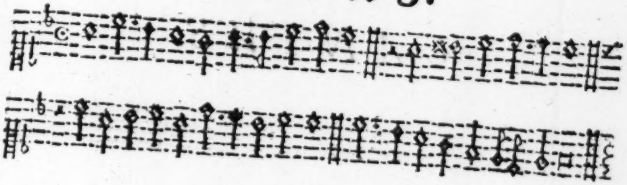


BASSUS.

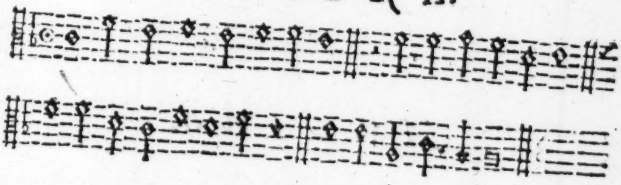


Ely Tune in four parts.
Psalm 21, 2d Metre 50th Psalm.

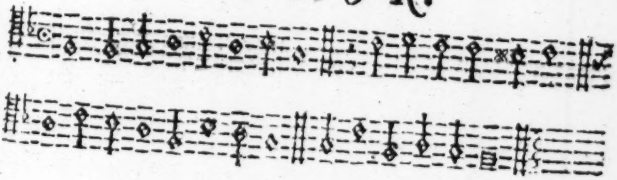
ALTUS.



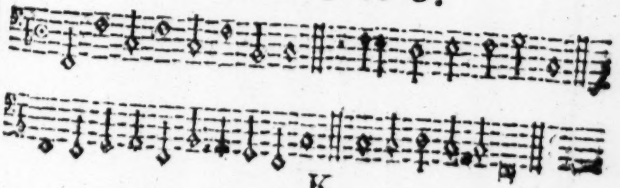
CONTRA.



TENOR.

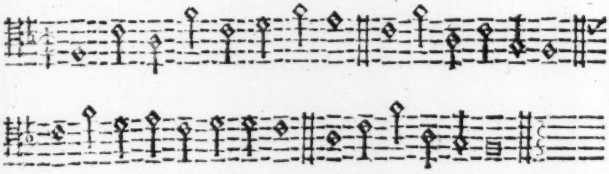


BASSUS.

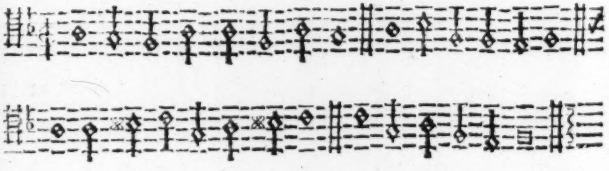


London new Tune in three parts.
Pſalm 47, 93, 143, 150.

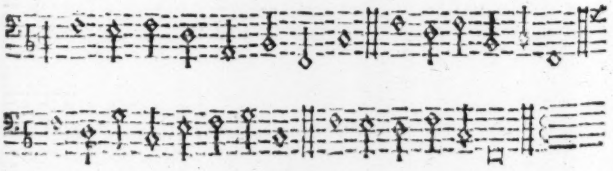
CANTUS.



MEDIUS.

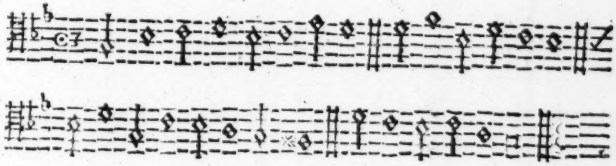


BASSUS.

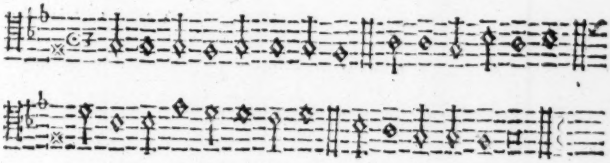


Mancheſter Tune in three parts.
Pſalm 55, 57, 66, 82, 86, 100
Pſ. 2 Met. 102, 143, 147.

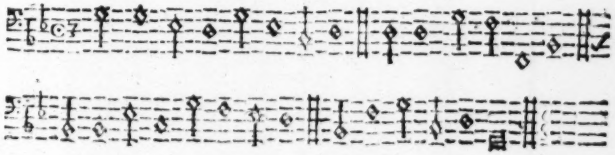
CANTUS.



MEDIUS.

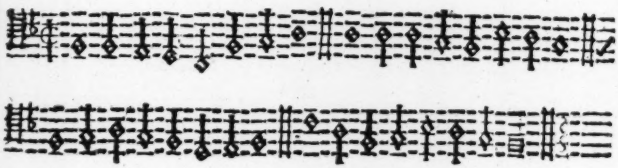


BASSUS.

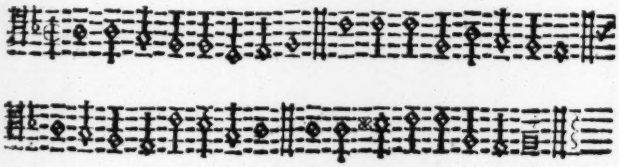


100 Pſalm *Tune* in three parts.

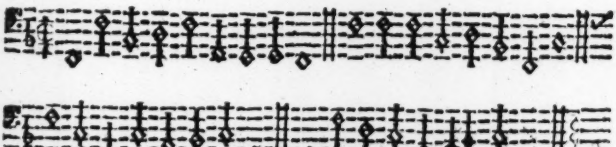
CONTRA.



MEDIUS.

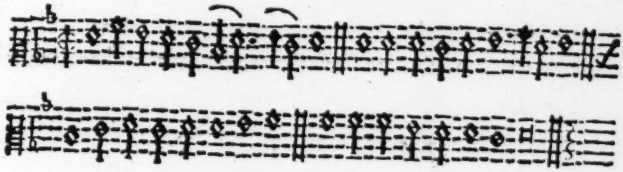


BASSUS.



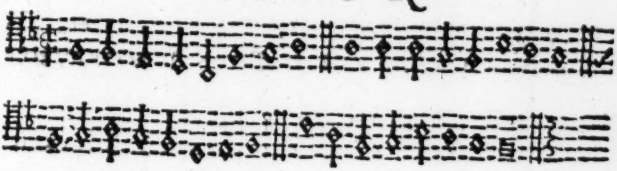
100 Pſalm *Tune* in four parts.

ALTUS.

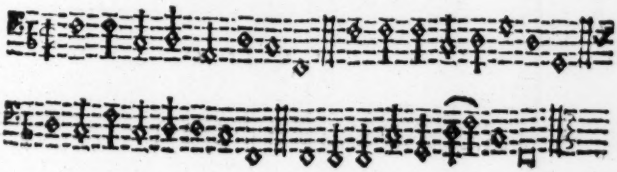


CONTRA.

TENOR.

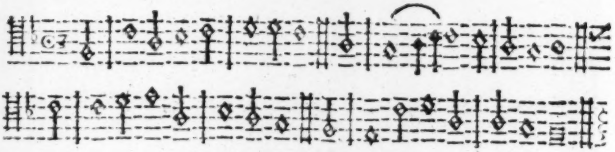


BASSUS.

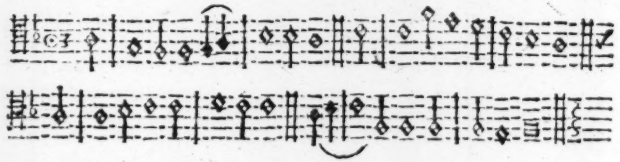


Another of *Playford's New Tunes*, ſuiting the 100 *Pſalm*, or any of that Metre; in 3 parts.

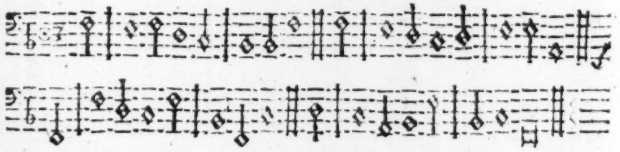
CANTUS.



MEDIUS.

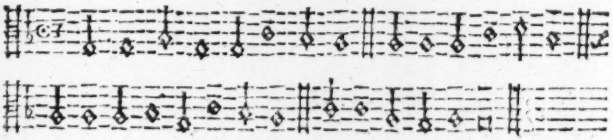


BASSUS.

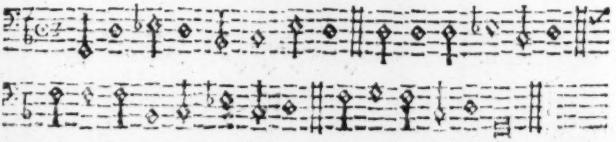


Another *Medius* and *Baſſus* to *Martyrs Tune.*

MEDIUS.

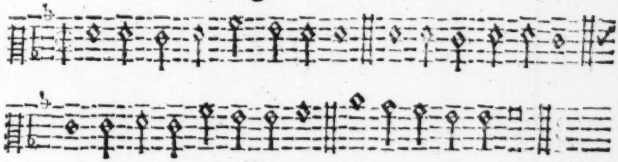


BASSUS.

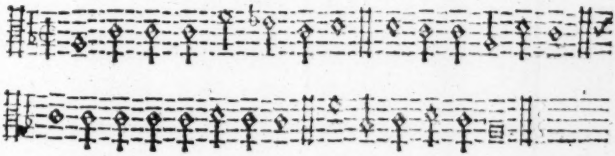


Low-Dutch Tune in four parts.

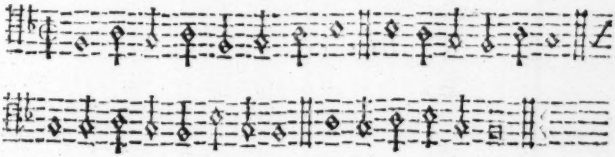
TREBLE.



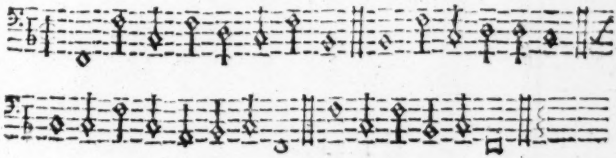
CONTRA.



TENOR.



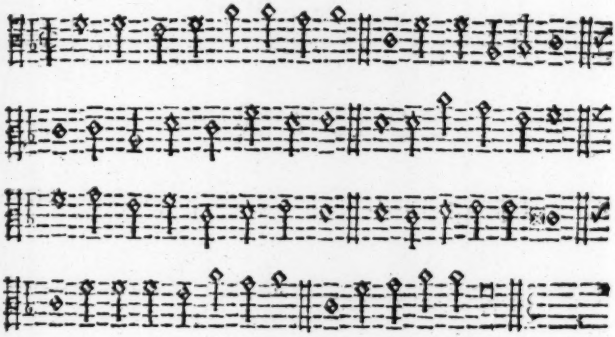
BASSUS.



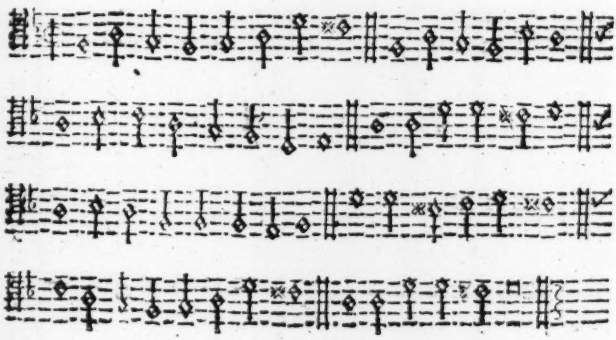
The Hymn Tunes.

Veni Creator in three or four parts.

CONTRA.



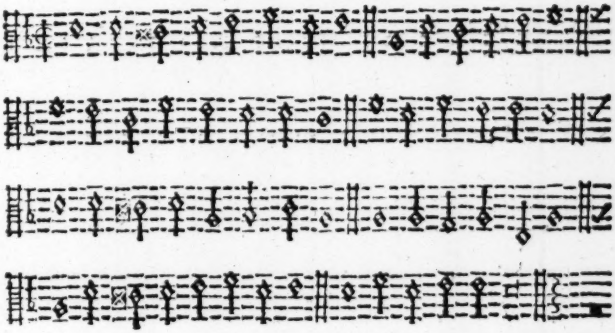
Medius or *Treble.*



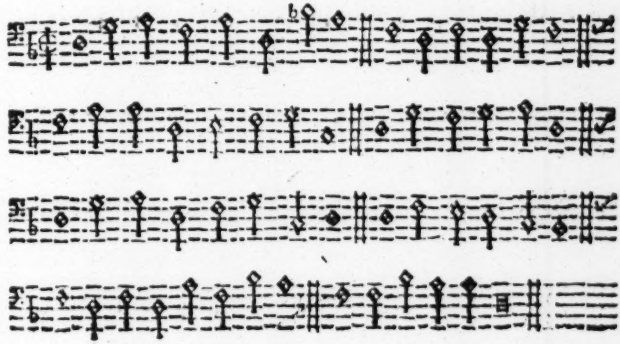
The Hymn Tunes.

Veni Creator in three or four parts.

TENOR.

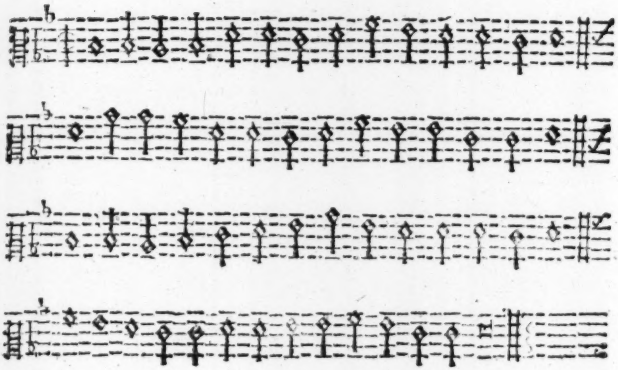


BASSUS.

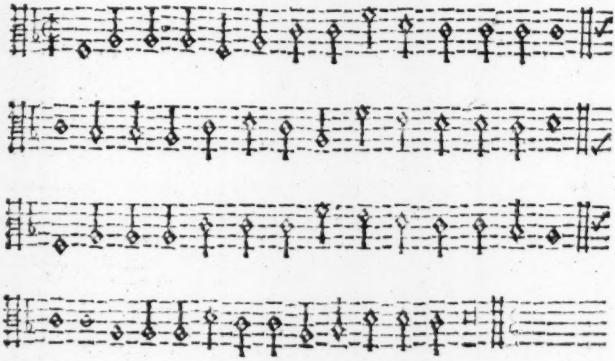


Te Deum in four parts.

ALTUS.

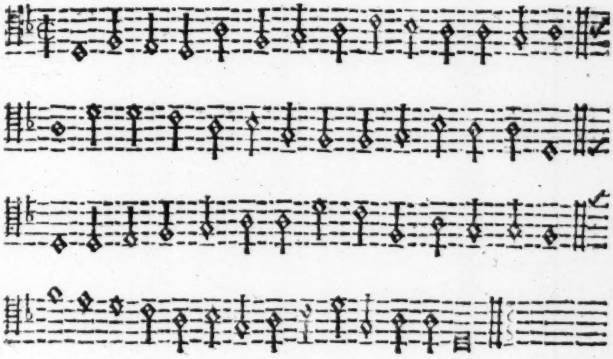


CONTRA.

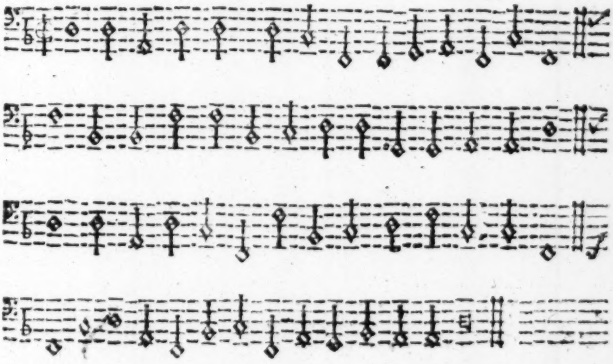


Te Deum in four parts.

TENOR.

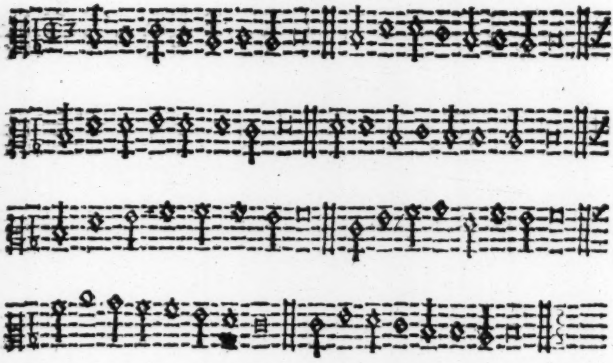


BASSUS.

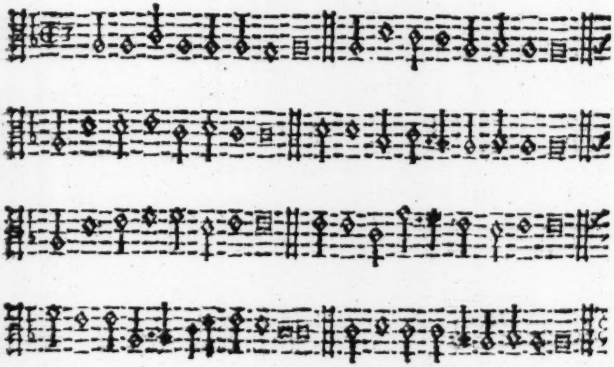


The *Lamentation* in four parts.

ALTUS.

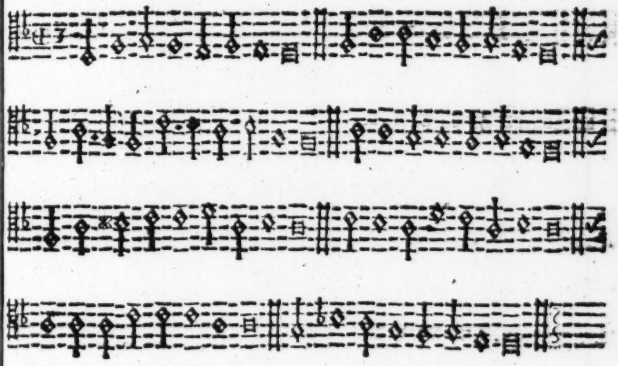


CONTRA.

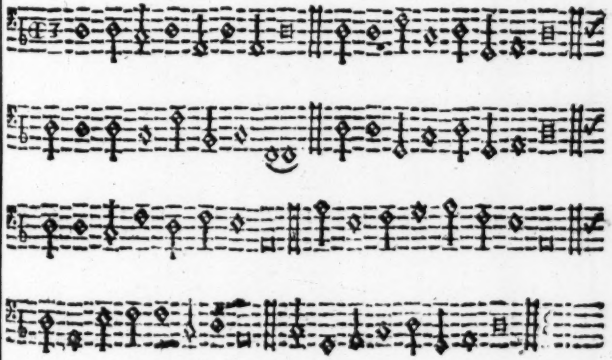


The *Lamentation* in four parts.

TENOR.

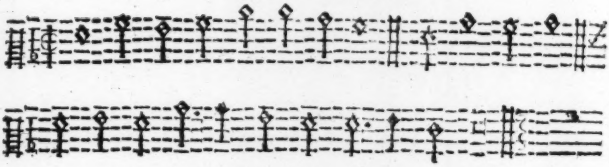


BASSUS.



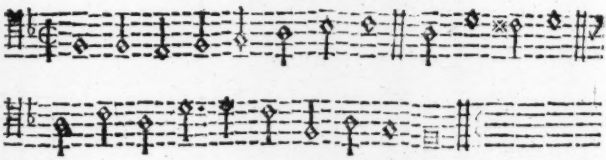
Benedicite in four parts.

ALTUS.

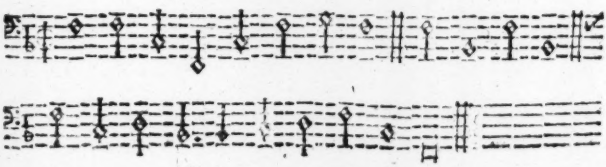


CONTRA.

TENOR.

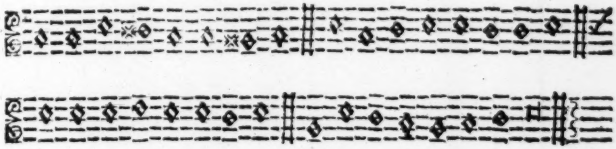


BASSUS.

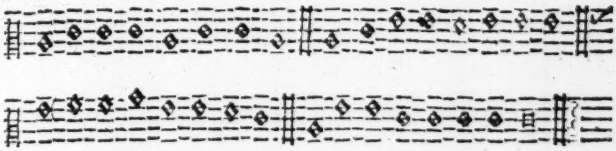


Serva nos Domine in four parts.

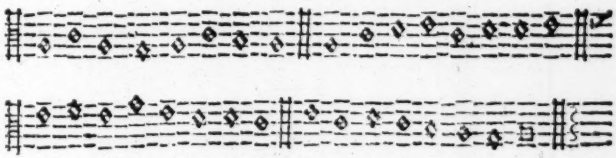
ALTUS.



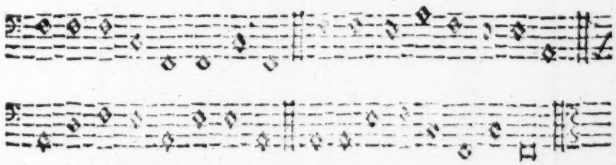
CONTRA.



TENOR.

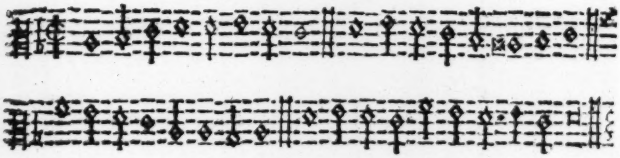


BASSUS.

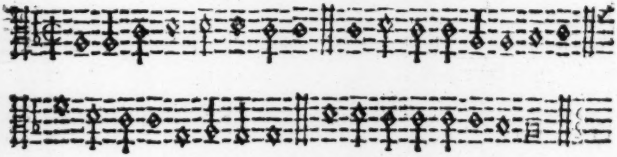


10 *Commandments* in four parts.

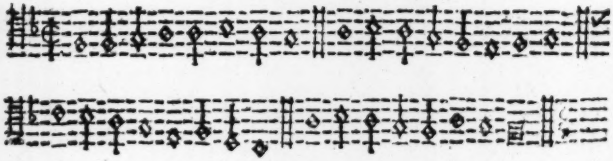
ALTUS.



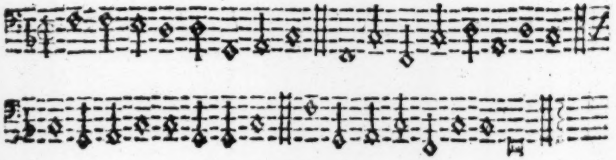
CONTRA.



TENOR.



BASSUS.

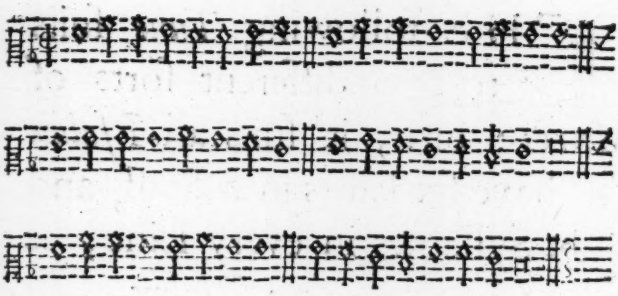


Advertiſement.

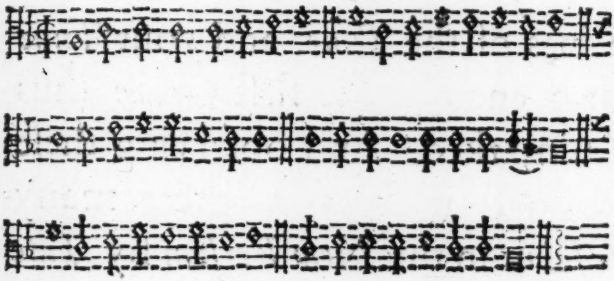
THE following *Tune* ſuits to two different ſorts of *Metres*: Firſt, it ſuits all *Pſalms* that have ſix Lines in a Staff, and eight Syllables in every Line; as the 112, 113, 127 *Pſalms*.

Secondly, It is ſuitable to all *Pſalms* or *Hymns* of the ſame *Metre* with the 100 *Pſalm*, and then you leave out the two laſt Lines of the *Tune*, and your *Tune* then ends at the firſt *Breve* thus (▭) marked. And obſerving theſe Rules, it ſings a great many *Pſalms* in the *New Verſion* by *Tate* and *Brady*.

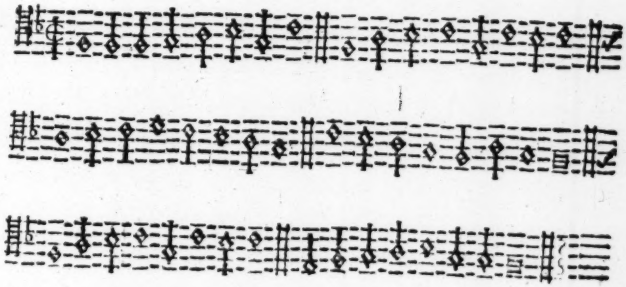
ALTUS.



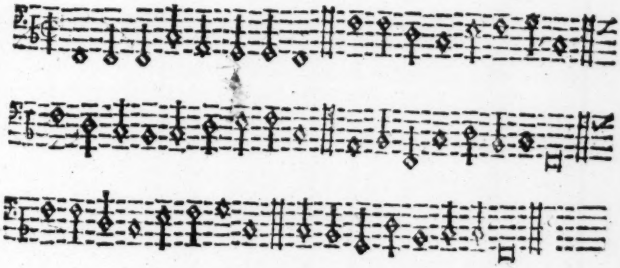
CONTRA.



TENOR.



BASSUS.



FINIS.

BRITISH
MUSEUM

A TABLE of all the *Pſalm* and *Hymn Tunes* contained in this BOOK.

The Double Tunes.

Pſalm 1. *in four parts*	Pag. 44, 45
Pſalm 3. *in four parts*	46, 47
Pſalm 6. *in four parts*	48, 49
Pſalm 18, &c. *in four parts*	50, 51
Pſalm 21. *in four parts*	52, 53
Pſalm 22. *in four parts*	54, 55
Pſalm 25. *in four parts*	56, 57
Pſalm 30. *in four parts*	58, 59
Pſalm 30. *in three parts*	60, 61
Pſalm 46. *in four parts*	62, 63
Pſalm 49. *in three or four parts*	64, 65
Pſalm 50. *in three parts*	66, 67
Pſalm 50. 2d *Metre*, *in four parts*	68, 69
Pſalm 51. *in three parts*	70, 71
Pſalm 68. *in four parts*	72, 73
Pſalm 72. *in four parts*	74, 75
Pſalm 78. *in three or four parts*	76, 77
Pſalm 81, &c. *in three or four parts*	78, 79
Pſalm 92. *in four parts*	80, 81
Pſalm 103. *in four parts*	82, 83
Pſalm 104. *in three parts*	84, 85
Pſalm 111, &c. *in three parts*	86, 87
Pſalm 112, &c. *in four parts*	88, 89
Pſalm 113. *in four parts*	90, 91

Pſalm

Pſalm 119, &c. *in three parts* Pag. 92, 93
Pſalm 120. *in four parts* 94, 95
Pſalm 121. *in three parts* 96, 97
Pſalm 122. *in three parts* 98, 99
Pſalm 124. *in three or four parts* 100, 101
Pſalm 125. *in four parts* 102, 103
Pſalm 126. *in three or four parts* 104, 105
Pſalm 132. *in four parts* 106, 107
Pſalm 136. *in four parts* 108, 109
Pſalm 137. *in three or four parts* 110, 111
Pſalm 148. *in three or four parts* 112, 113

The Single Tunes.

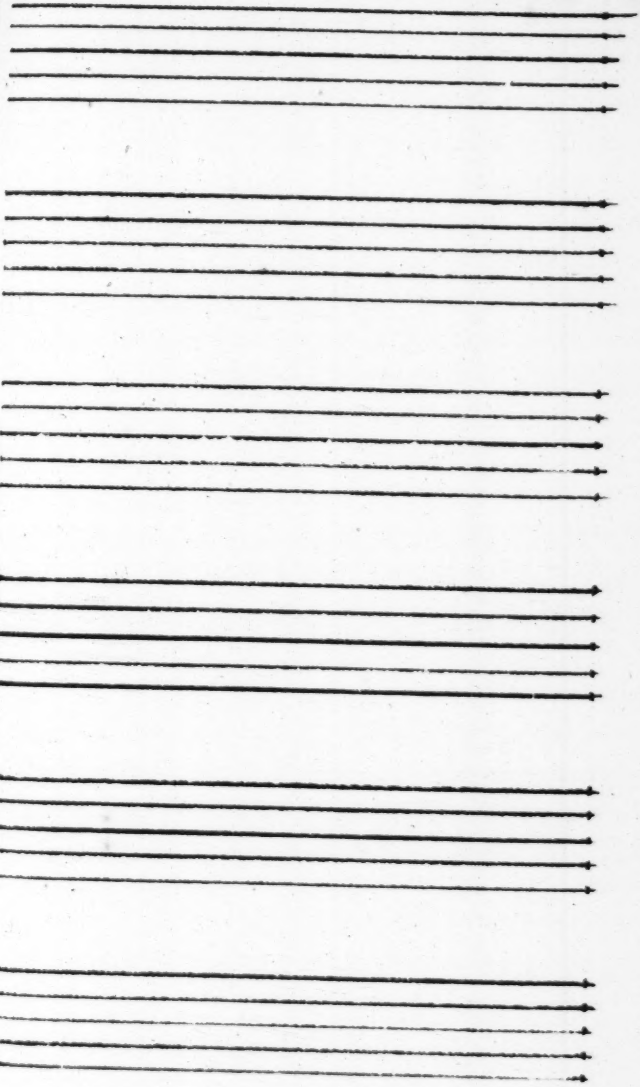
Hackney Tune *in three parts* Pag. 114
Durham Tune *in three parts* 115
Durham Tune *in four parts* 116
Gloceſter Tune *in three parts* 117
Cambridge ſhort Tune *in 3 or 4 parts* 118
York Tune *in four parts* 119
Martyrs Tune *in three or four parts* 120
Windſor *or* Bolton Tune *in three parts* 121
Windſor *or* Bolton Tune *in four parts* 122
Lichfield new Tune *in three parts* 123
Lichfield old Tune *in three parts* 124
Weſtminſter Tune *in three parts* 125
Dukes Tune *in four parts* 126
Chicheſter Tune *in four parts* 127
Iſle of Providence Tune *in three parts* 128
Iſle of Providence *or* St. David's Tune *in three parts* 129

Playford's

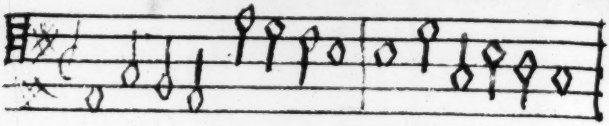
Playford's New Hymn Tune *in 3 parts* p. 130
Bangor Tune *in three parts* 131
Standiſh Tune *in four parts* 132
Peterborough Tune *in three parts* 133
Chriſt's Hoſpital Tune *in four parts* 134
Cheſter Tune *in four parts* 135
Carliſle Tune *in four parts* 136
Ely Tune *in four parts* 137
London new Tune *in three parts* 138
Mancheſter Tune *in three parts* 139
100 *Pſalm* Tune *in three parts* 140
100 *Pſalm* Tune *in four parts* 141
Another of Playford's New Tunes *ſuiting the* 100 *Pſalm*, &c. *in 3 parts* 142
Another Medius *and* Baſſus *to* Martyrs Tune. *ibid.*
Low-Dutch Tune *in four parts* 143

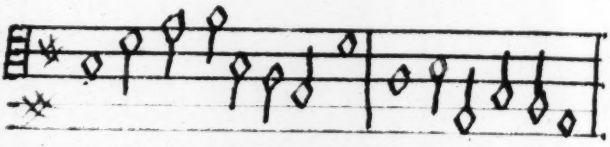
The Hymn Tunes.

Veni Creator *in three or four parts* 144, 145
Te Deum *in four parts* 146, 147
The Lamentation *in four parts* 148, 149
Benedicite *in four parts* 150
Serva nos Domine *in four parts* 151
10 Commandments *in four parts* 152

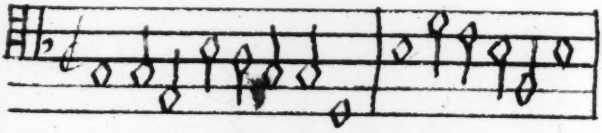


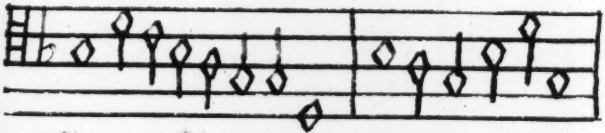
St Marys tenor: 8:



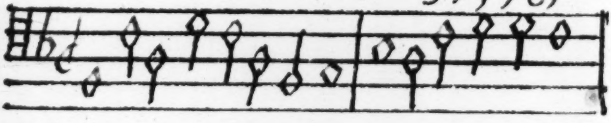


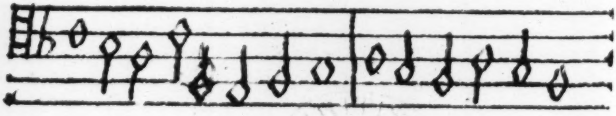
Winsam tenor 11



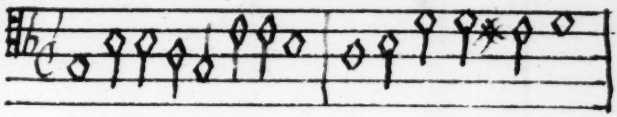


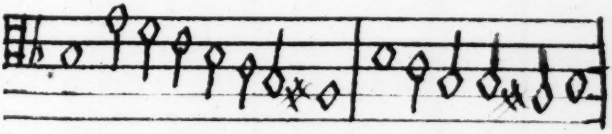
Durham tenor, 2, 5, 11, 20, 28, 37, 76,



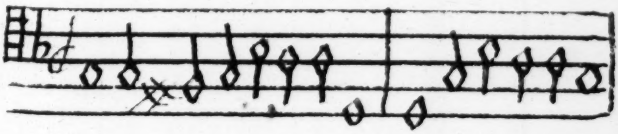


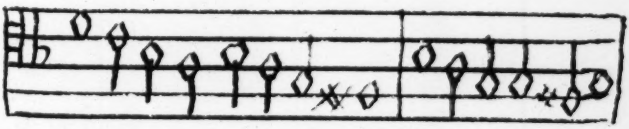
Winchester tenor

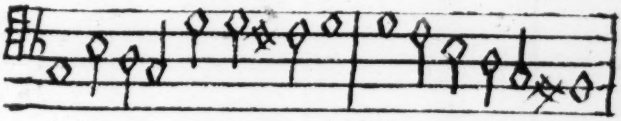




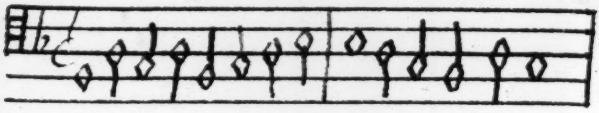
Psalm the 18

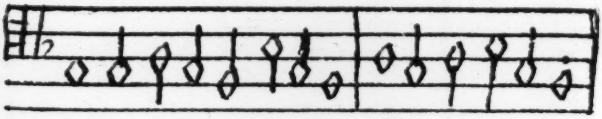




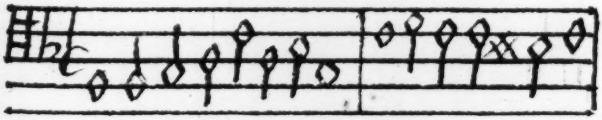


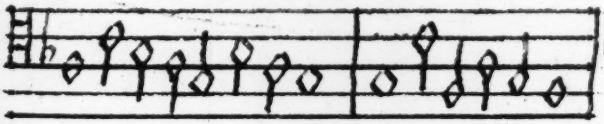
Low dutch tenor 12: 23:

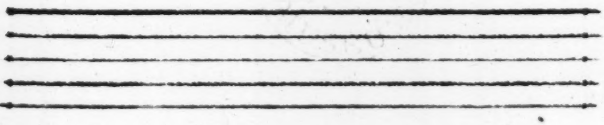




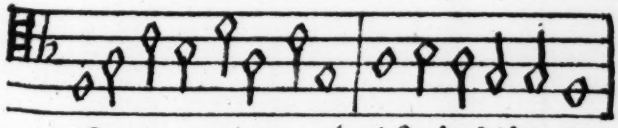
Ely tenor 20



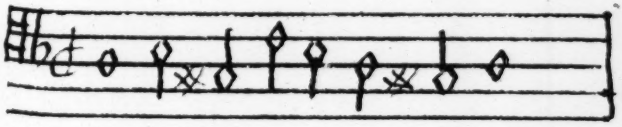


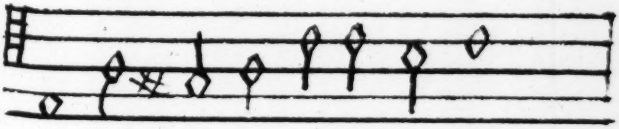


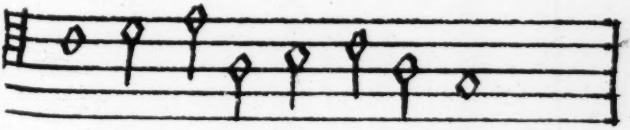
1 Jore tenor 27:40, 14, 19, 65

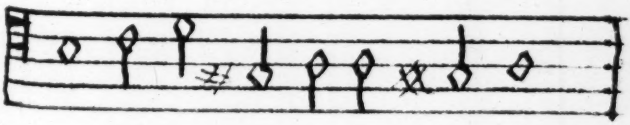


at Conservation of Priests 51

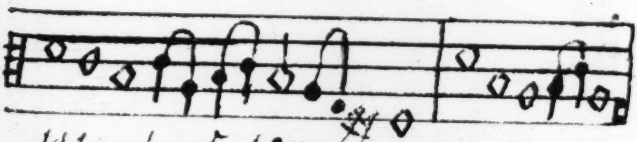




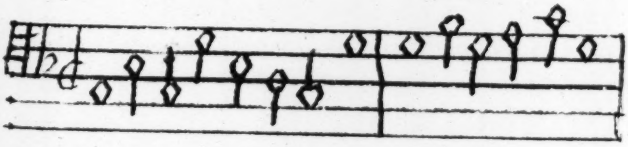


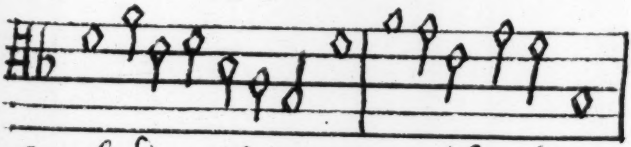


Westminster tenor 96

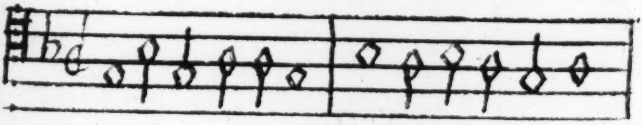


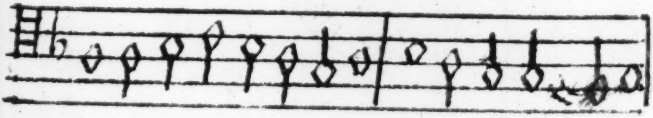
Marbyes tenor 84



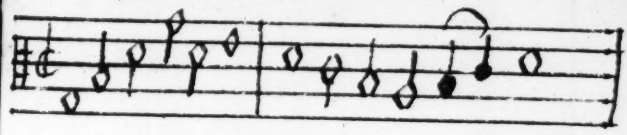


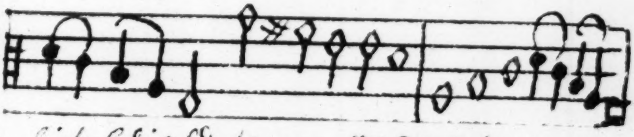
Cambridge short tenor 25: 67: 70



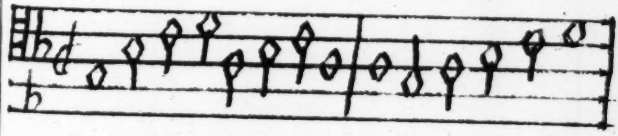


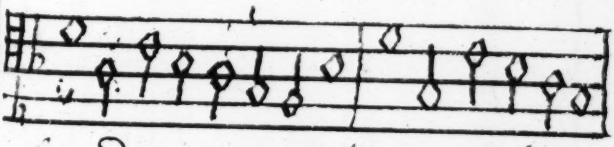
Maynouth tenor 45: 67: 25



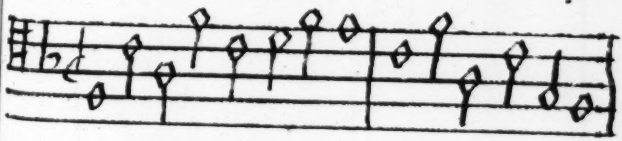


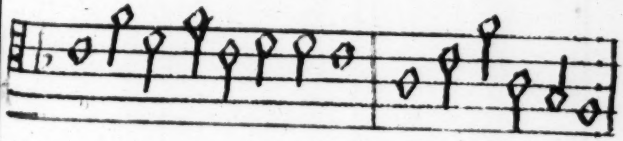
Litchfield tenor 43: 84

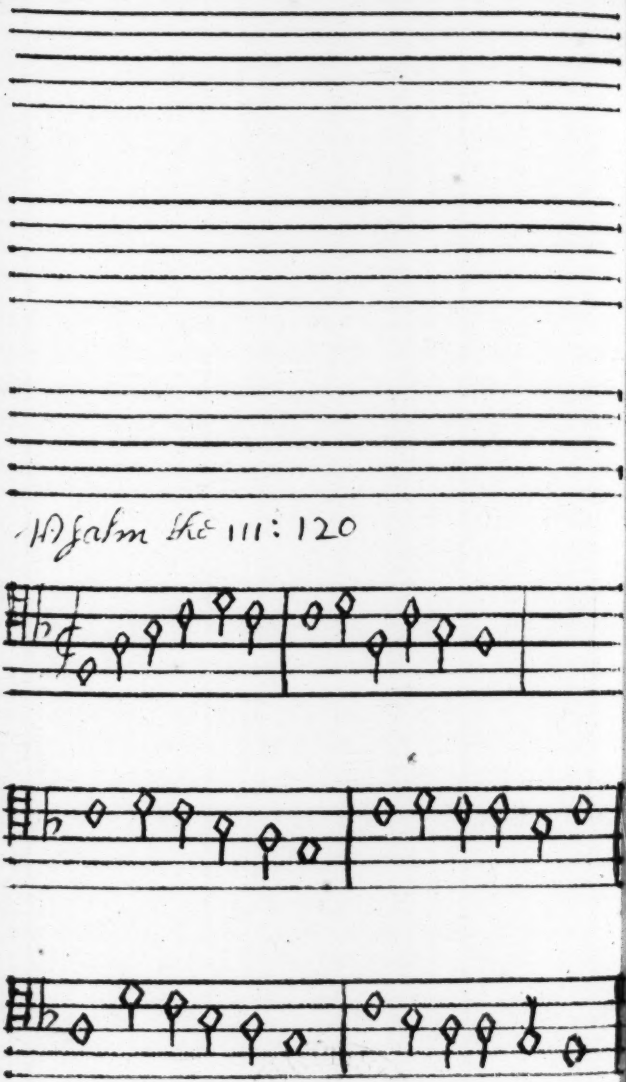




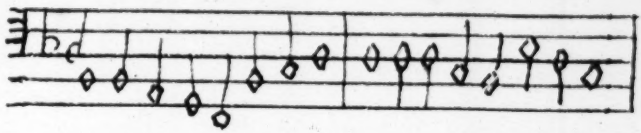
London new tenor 95

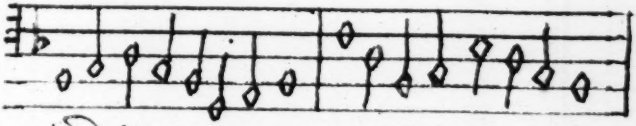




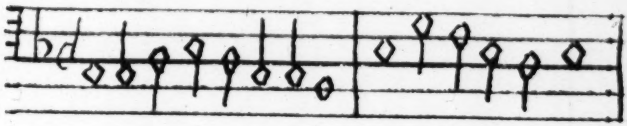

Psalm the 111: 120

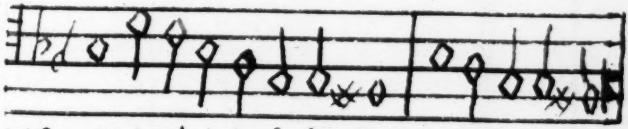
Wisalm the 100 tenor



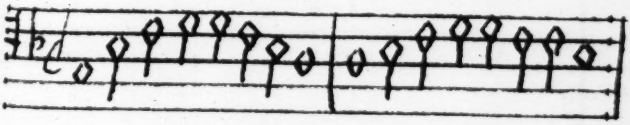


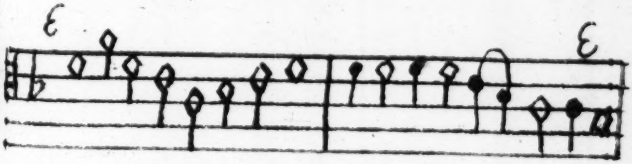
windsor tenor 108:47

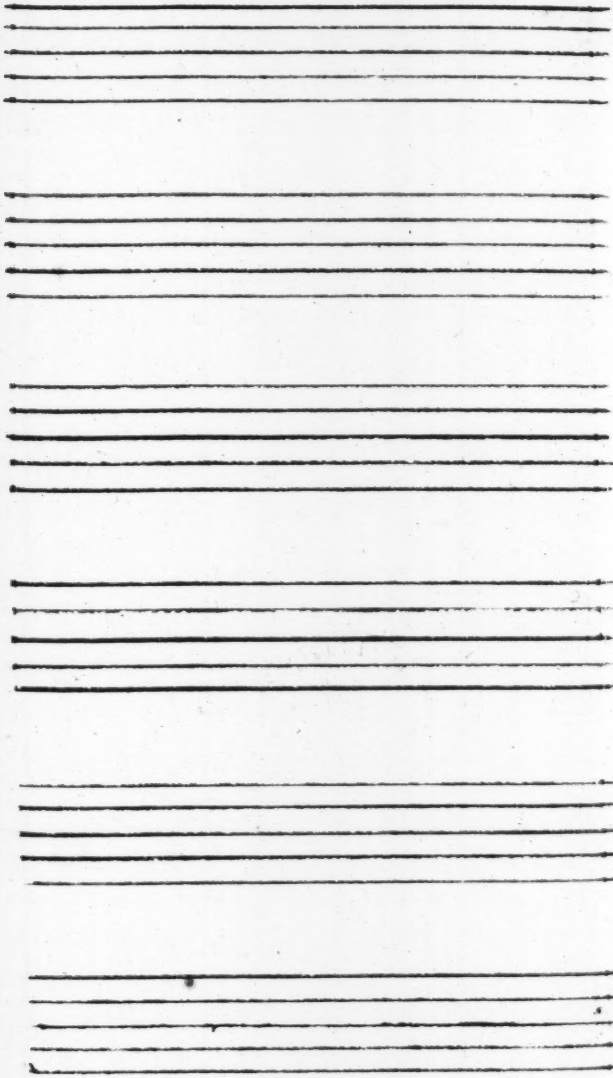




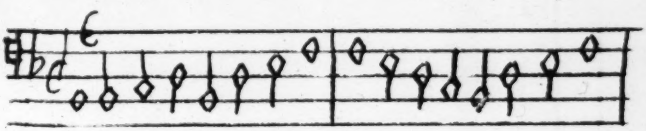
the stremb of babylon:112

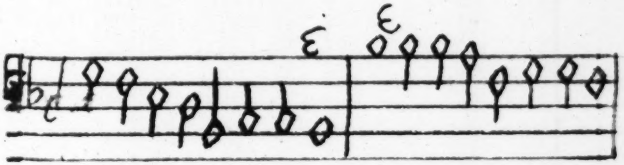


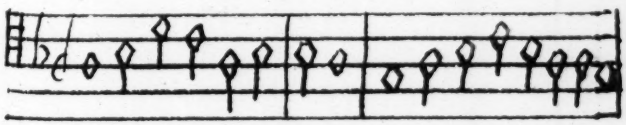


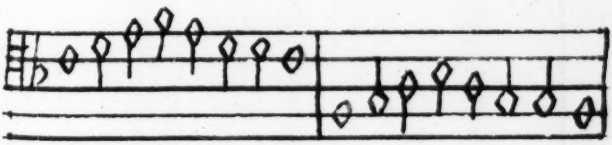


Psalm tho 113

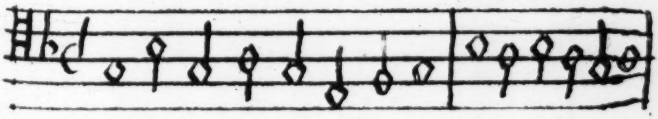


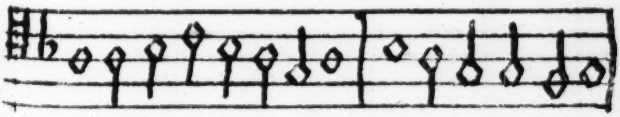




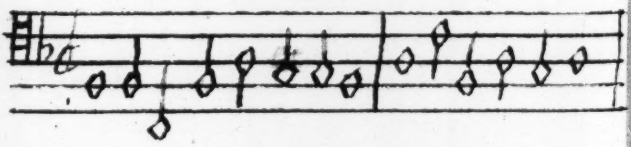


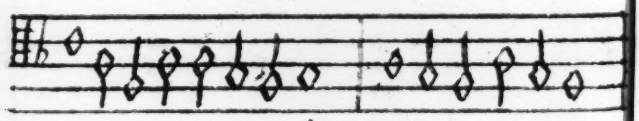
Cambridg long tenor 2: 79: 128



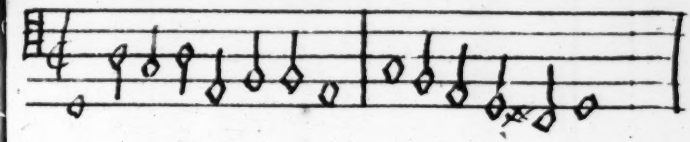


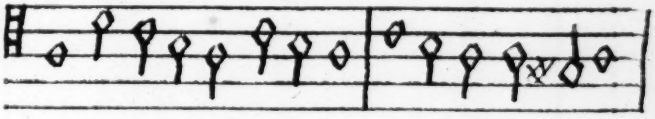
Davidò troichtoò 132

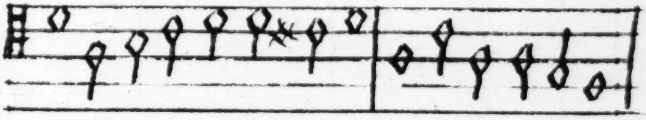


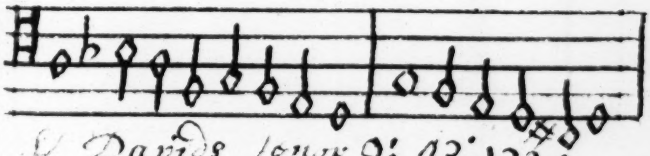


N. Psalm the 119 tenor

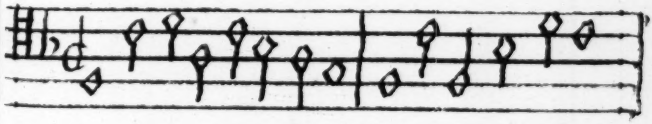


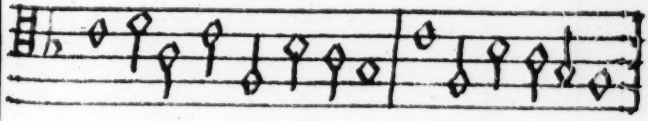




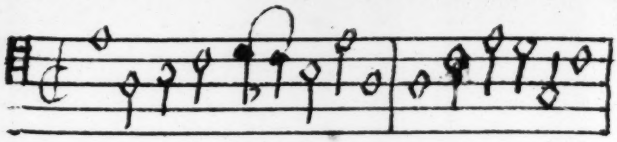


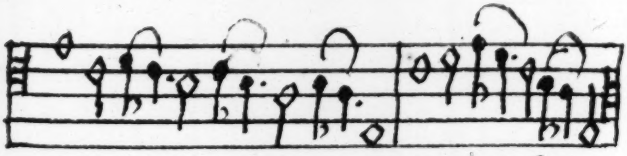
St Davids tenor 9: 43: 132.



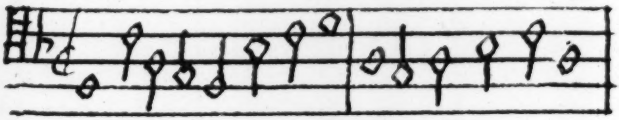


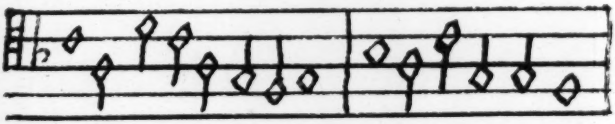
Christ Church tenor 120 133



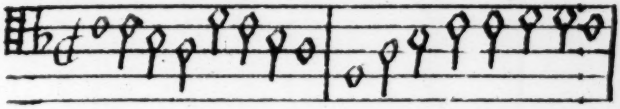


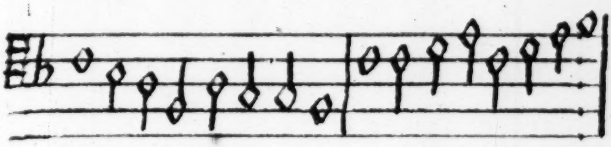
Gloster tenor 10:48:135

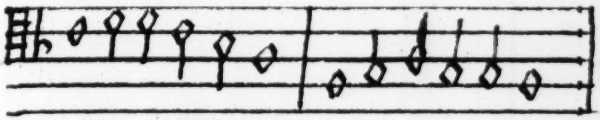




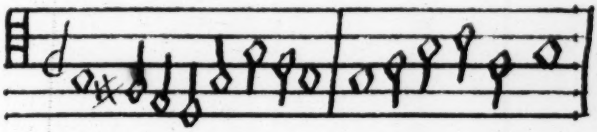
Psalm the 125e tenor

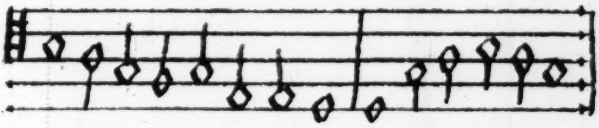


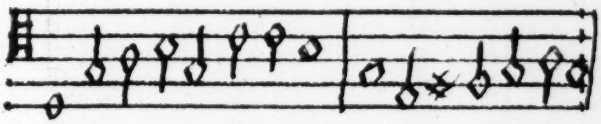


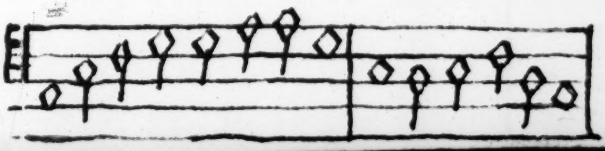


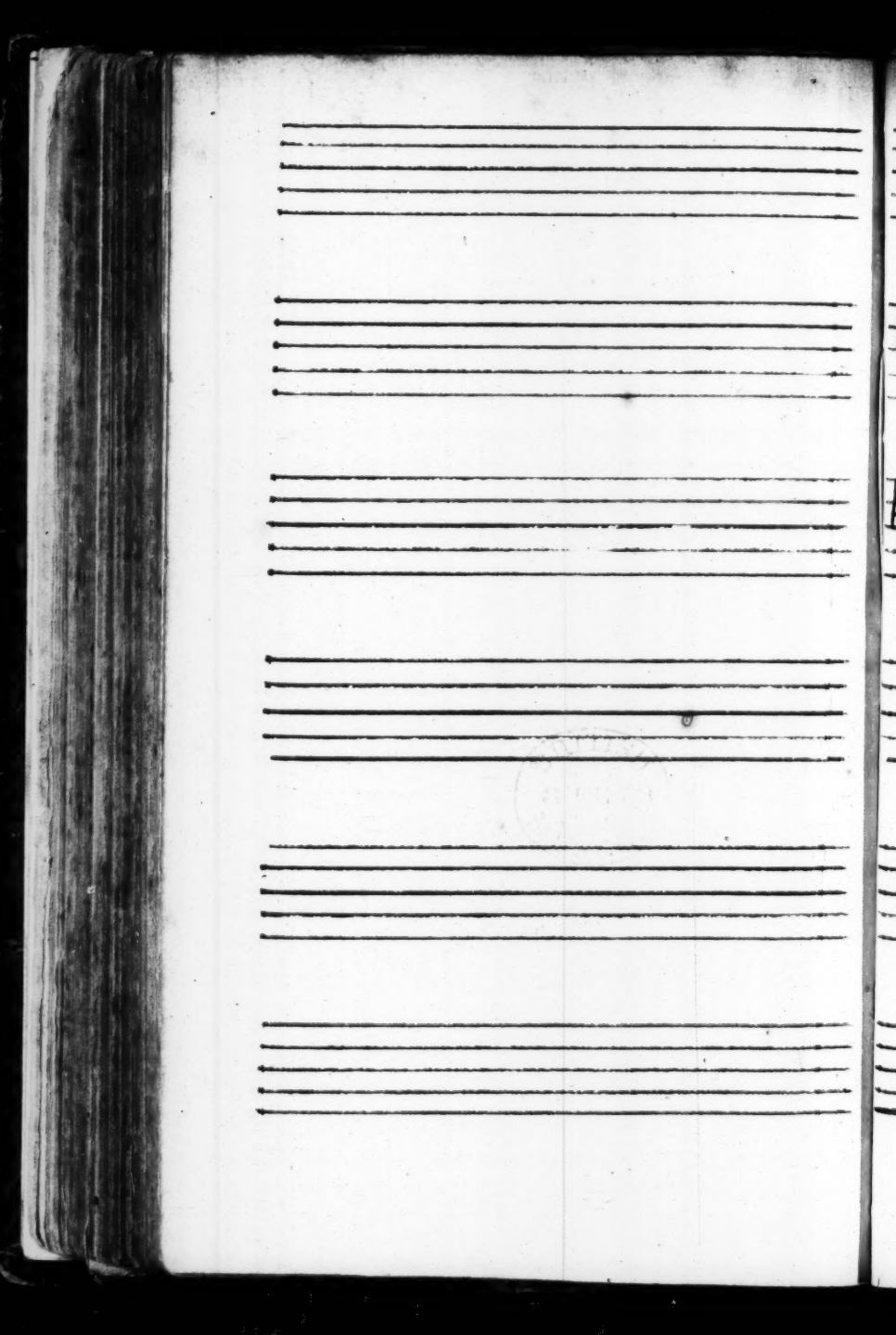
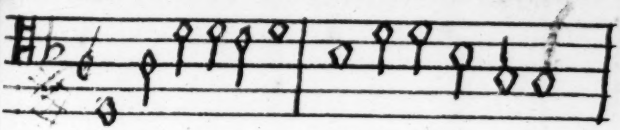
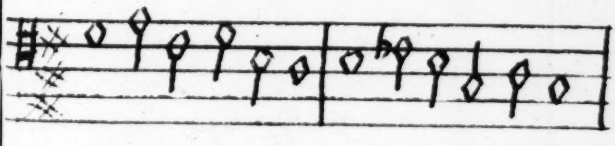
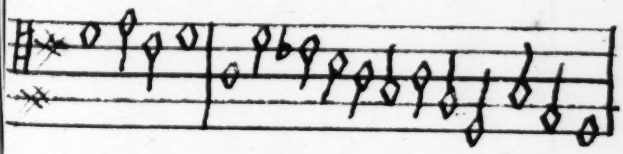
Psalm the 137











Ad Salm Nro 148 tenor